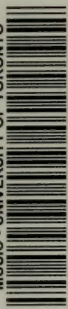



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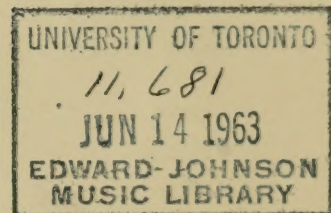
HÉLÈNE

POÈME LYRIQUE EN UN ACTE

DE

C. SAINT-SAËNS

Partition pour Chant et Piano réduite par l'Auteur



Paris, A. DURAND & FILS, Editeurs,
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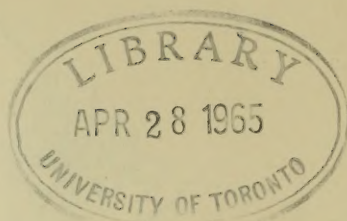
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A SON ALTESSE SÉRÉNISSIME
LE PRINCE ALBERT 1^{ER} DE MONACO

HÉLÈNE

1^{re} Représentation au Théâtre de Monte-Carlo

(Février 1904)

DIRECTION DE M. RAOUL GUNSBURG

Chef d'Orchestre :
M. LÉON JEHIN.

Chef des Chœurs :
M. VIALET.



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HÉLÈNE.	<i>Soprano</i>	M ^{mes} MELBA
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PÂRIS	<i>Ténor</i>	M. ALVAREZ

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HÉLÈNE



PIANO

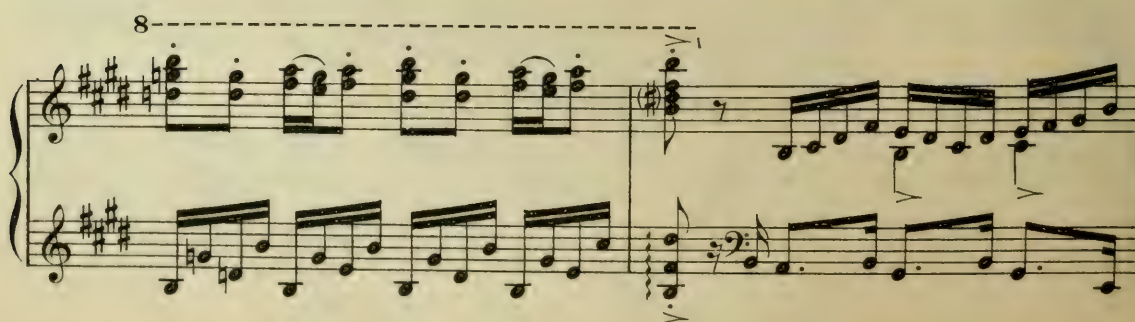
Allegro 132 =

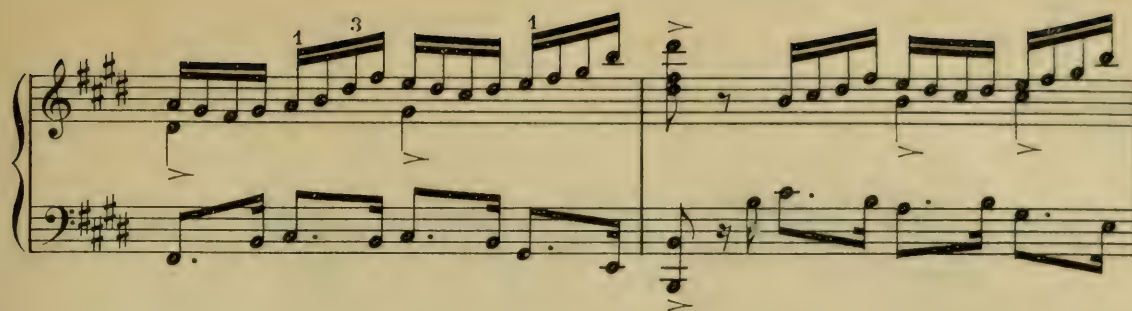
f

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First system of musical notation. The treble staff features a series of eighth-note triplets, with the first triplet marked with a '1' and the second with a '3'. The bass staff contains a steady eighth-note accompaniment. Both staves include dynamic markings such as accents (>) and hairpins (v).



Second system of musical notation. The treble staff continues with eighth-note triplets, marked with '1', '3', '4', and '3'. The bass staff features a more complex accompaniment with some notes beamed together. Dynamic markings include accents (>) and hairpins (v).



Third system of musical notation. The treble staff has a continuous eighth-note melody. The bass staff features a melodic line with some notes beamed together. A dynamic marking of *più f* (pizzicato forte) is present. Trills are indicated in the bass staff, and there are accents (>) and hairpins (v).



Fourth system of musical notation. The treble staff continues with a steady eighth-note melody. The bass staff features a melodic line with some notes beamed together. Trills are indicated in the bass staff, and there are accents (>) and hairpins (v).



Fifth system of musical notation. The treble staff features a series of chords, with a measure marked with a '3' and a dashed line above it. The bass staff features a series of chords, with a measure marked with a '3' and a dashed line below it. Dynamic markings include accents (>) and hairpins (v).

Le double plus lent ($\text{♩} = \text{♩}$)

First system of musical notation. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Le double plus lent' with a note equal to a half note. The first staff (treble clef) begins with a rest, followed by a series of notes marked with a *p* dynamic. The second staff (bass clef) features a continuous pattern of eighth notes marked with a *pp* dynamic. A dashed line with the number 8 is positioned below the second staff.

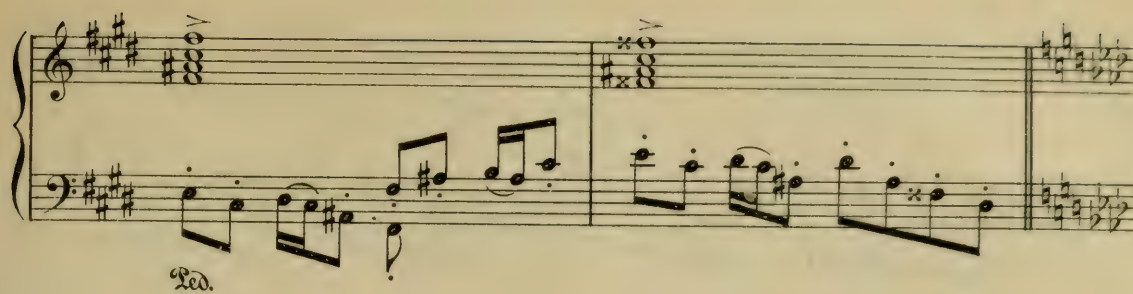
Second system of musical notation. The first staff (treble clef) contains a series of notes, some of which are beamed together. The second staff (bass clef) continues the eighth-note pattern marked with a *pp* dynamic. A dashed line with the number 8 is positioned below the second staff.

Third system of musical notation. The first staff (treble clef) shows a melodic line with a slur. The second staff (bass clef) continues the eighth-note pattern. A dashed line with the number 8 is positioned below the second staff.

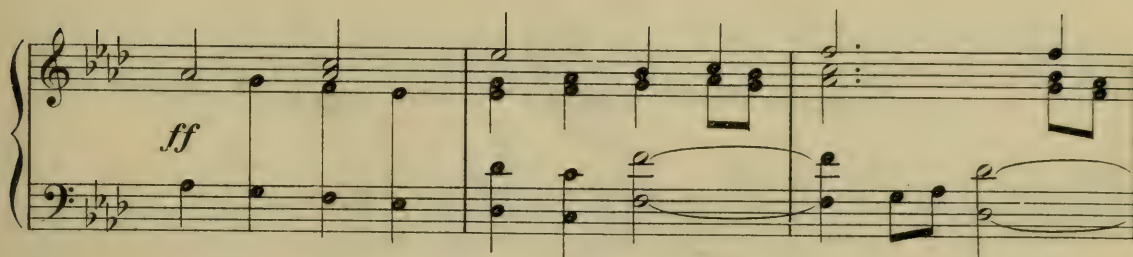
Tempo 1° All°

Fourth system of musical notation. The key signature remains three sharps. The tempo is marked 'Tempo 1° All°'. The first staff (treble clef) begins with a rest, followed by a series of notes marked with a *f* dynamic. The second staff (bass clef) features a continuous pattern of eighth notes.

Fifth system of musical notation. The first staff (treble clef) contains a series of notes, some of which are beamed together. The second staff (bass clef) continues the eighth-note pattern. A *Rea* marking is present below the first staff. A dashed line with the number 8 is positioned below the second staff.



First system of musical notation. The treble clef staff contains a series of chords, with a *red.* (ritardando) marking below the first measure. The bass clef staff contains a melodic line with eighth and sixteenth notes, also marked with *red.* below the first measure.



Second system of musical notation. The treble clef staff contains a series of chords, with a *ff* (fortissimo) marking below the first measure. The bass clef staff contains a melodic line with eighth and sixteenth notes, also marked with *ff* below the first measure.



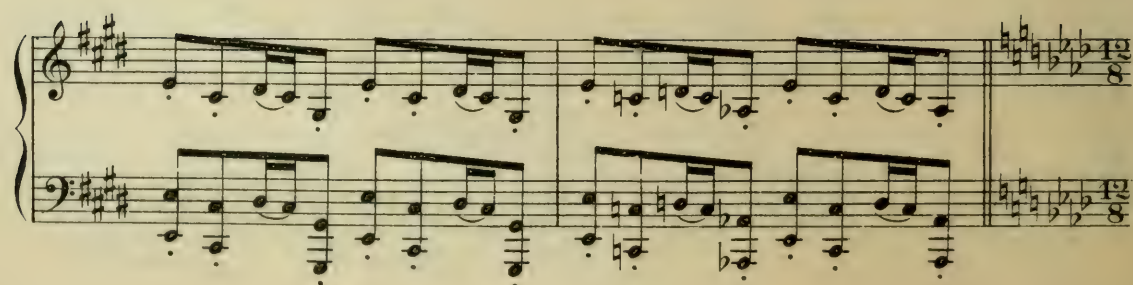
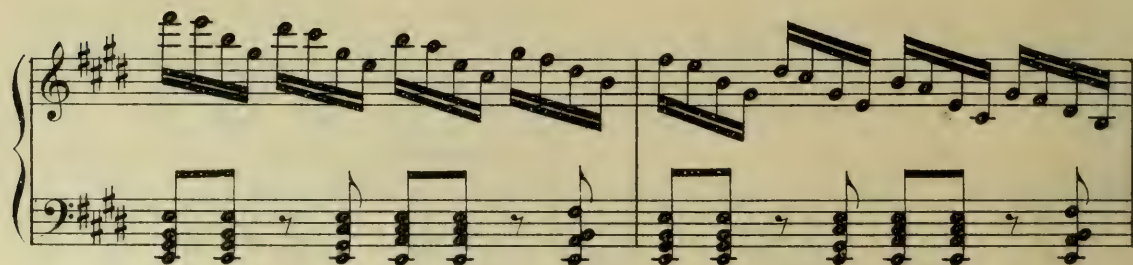
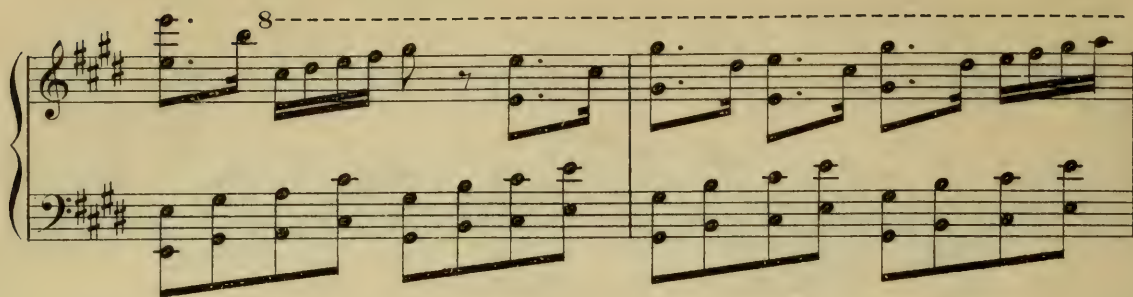
Third system of musical notation. The treble clef staff contains a series of chords, with a *red.* (ritardando) marking below the first measure. The bass clef staff contains a melodic line with eighth and sixteenth notes, also marked with *red.* below the first measure.



Fourth system of musical notation. The treble clef staff contains a series of chords, with a *rinf.* (rinfacciato) marking below the first measure. The bass clef staff contains a melodic line with eighth and sixteenth notes, also marked with *red.* below the first measure.



Fifth system of musical notation. The treble clef staff contains a series of chords, with a *sempre ff* (sempre fortissimo) marking below the first measure. The bass clef staff contains a melodic line with eighth and sixteenth notes, also marked with *sempre ff* below the first measure.



SCÈNE I. — La nuit. — Vue extérieure du palais de Ménélas, éclairé intérieurement pour une fête.
Chants et danses dans le palais.

All^o mod^{to} (Une mesure comme deux du mouv^t précédent)

PÂRIS (dans le palais)

CHOEUR

Ténors

LES SPARTIATES (dans le palais)

Basses

All^o mod^{to} (Une mesure comme deux du mouv^t précédent)

p

p

(musique dans le palais)

f

Gloire _____ au fils _____ de Pri-

f

Gloire _____ au fils _____ de Pri - am,

-am, gloire _____ au hé-ros _____ char-

gloire _____ au hé-ros _____ char-mant !

The first system consists of four staves. The top two staves are for vocal parts (soprano and bass), and the bottom two are for piano accompaniment. The key signature has two flats (B-flat major). The vocal lines have lyrics: "-am, gloire _____ au hé-ros _____ char-" on the soprano staff and "gloire _____ au hé-ros _____ char-mant !" on the bass staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

-mant ! _____

(Orchestre)

f

The second system continues the vocal and piano parts. The vocal staves end with "-mant ! _____". The piano accompaniment continues with the same rhythmic pattern. A new section for the orchestra begins, marked with a forte (*f*) dynamic and a key signature change to D major (two sharps).

(dans le palais)

8-
p

p

The third system features piano accompaniment. A new section is introduced, marked "(dans le palais)" and "8-". The piano part is marked with a piano (*p*) dynamic. The key signature changes back to B-flat major (two flats). The system includes a repeat sign and a first ending bracket.

(dans le palais)

PÂRIS

Gloire _____ au roi Mé-né - las ! _____

Ténors

Gloire _____ au Roi Méné-

Basses

Gloire _____ au Roi Méné-

8-

P.

Gloire _____ à la no - ble rei - - - ne, Hé -

-las !

-las !

8-

P. *lène* Au bras blanc ! _____

f Gloire à la no - ble reine, — Hé -

f Gloire à la no - ble reine, — Hé -

8—

P. _____

lène Au bras blanc ! _____

lène Au bras blanc ! _____

f

3 4 3 2 1 3

Orchestre

La Scène change.

First system of musical notation for the orchestra. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The upper staff (treble clef) features a series of chords and a descending melodic line, marked with a forte (*ff*) dynamic. The lower staff (bass clef) contains a rhythmic pattern of eighth and sixteenth notes, also marked with a forte (*ff*) dynamic. The system concludes with a fermata over the final chord.

Second system of musical notation for the orchestra. The upper staff continues with chords and a descending melodic line, marked with a forte (*ff*) dynamic. The lower staff continues with the rhythmic pattern, marked with a forte (*f*) dynamic. The system concludes with a fermata over the final chord.

Third system of musical notation for the orchestra. The upper staff continues with chords and a descending melodic line, marked with a forte (*f*) dynamic. The lower staff continues with the rhythmic pattern, marked with a forte (*f*) dynamic. The system concludes with a fermata over the final chord.

Fourth system of musical notation for the orchestra. The upper staff continues with chords and a descending melodic line, marked with a forte (*f*) dynamic. The lower staff continues with the rhythmic pattern, marked with a forte (*f*) dynamic. The system concludes with a fermata over the final chord.

First system of a musical score. The treble staff contains a melody with a fermata over the first measure and a second ending bracket over the last two measures. The bass staff contains a bass line with a fermata over the first measure. The lyrics "mi - nu - en - do" are written below the bass staff. The key signature has three sharps (F#, C#, G#).

Second system of the musical score. The treble staff continues the melody with a fermata over the first measure and a second ending bracket over the last two measures. The bass staff continues the bass line with a fermata over the first measure. The key signature remains three sharps.


Third system of the musical score. The treble staff begins with a piano (*p*) dynamic marking. The key signature changes to two sharps (F#, C#). A tempo or performance instruction $(\text{♩} = \text{♩.})$ is written above the staff. The system ends with a double bar line. The bass staff continues the bass line.

Fourth system of the musical score. The treble staff contains a series of chords and rests. The bass staff contains a series of chords and rests. The key signature remains two sharps.

Fifth system of the musical score. The treble staff contains a series of chords and rests. The bass staff contains a series of chords and rests. The key signature remains two sharps. The system ends with a double bar line.

Red.

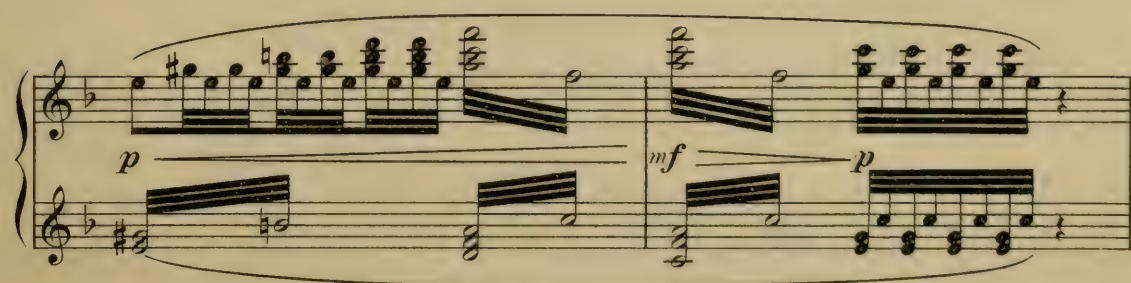
SCÈNE II. - Le sommet d'une falaise. - Au fond, la mer. - Jour naissant.

Adagio 76 = 


pp

Ad.



p *mf* *p*

First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It begins with a piano (*pp*) dynamic marking. The lower staff has a bass clef and the same key signature. It also begins with a piano (*pp*) dynamic marking. The system is enclosed in a large oval. There are slurs and ties across both staves, indicating a continuous melodic or harmonic line.

Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a piano (*pp*) dynamic marking and the word *sempre*. The lower staff has a bass clef and the same key signature. It also begins with a piano (*pp*) dynamic marking. The system is enclosed in a large oval. There are slurs and ties across both staves. The word *marcato* appears at the end of the system.

Third system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The system is enclosed in a large oval. There are slurs and ties across both staves.

Fourth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The system is enclosed in a large oval. The word *cresc.* appears at the beginning of the system. There are slurs and ties across both staves.

Fifth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The system is enclosed in a large oval. The word *f* appears at the beginning of the system. The tempo marking *Allegro* (♩ = ♩) appears above the upper staff. There are slurs and ties across both staves.

A piano introduction in G major, 4/4 time. The right hand features a flowing eighth-note melody, while the left hand provides a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

Hélène arrive, brisée de fatigue, se trainant à


Piano accompaniment for the first vocal line. It features a series of chords and short melodic fragments in the right hand, with a more active eighth-note accompaniment in the left hand. The dynamic is marked *ff* (fortissimo).


peine; elle tombe, à demi couchée, sur un rocher.

Piano accompaniment for the second vocal line. The right hand has a descending eighth-note scale, and the left hand continues with a steady accompaniment. A *dim.* (diminuendo) marking is present in the left hand.Piano accompaniment for the end of the scene. It consists of sustained chords in the right hand and a few notes in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).


Ad lib.
HÉLÈNE *p*


Vocal line for Hélène. The melody is in G major, 4/4 time, with a tempo of *Ad lib.* The lyrics are: "Où fuir pour échap-per à l'A-mour?". The piano accompaniment consists of sustained chords in the right hand and a few notes in the left hand.

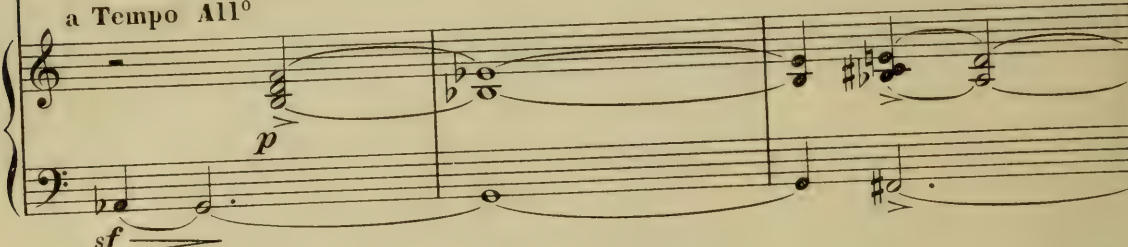
a Tempo All^o 152 = 
cresc.


H.  Dieu per - fide, E - ros! et toi, Pâ -


a Tempo All^o


p 

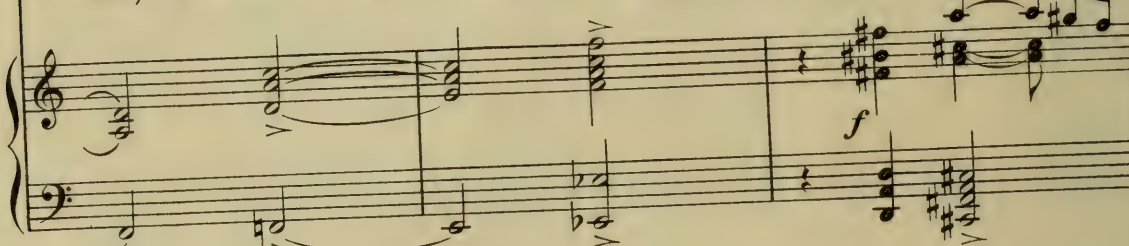
sf 





H.  -ris, ô cruel Pri - a - mi - de, E - pargnez - moi!...


f 


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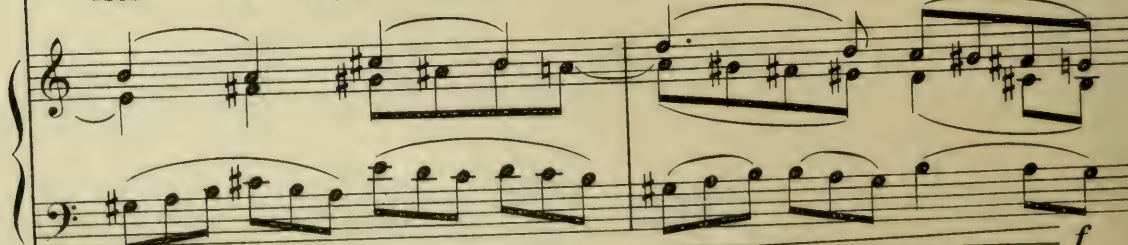
H.  Sur ces bords dé - lais -

p 



H.  -sés La frayeur m'a con - dui - - - te....

f 



II.

A la course in-ha - bi - les, Mes pieds meur-tris

fp

II.

se sont lassés... Je suc-com - be...

Poco rit. Un peu plus lent

pp

Poco a poco string. - - - - - al Tempo 1^o

HÉLÈNE *cresc.*

ef-forts in-u - ti - les, Fui - te trompeu-se,

Poco a poco string. - - - - - al Tempo 1^o

H. vains se-cours!

H. A tra-vers la fo-rêt, tu

H. cours, Bê-te sau-vage, ain-

H. -si par la dou-leur chas-

H. *f*
 - sé - - e, Em - por - tant a - vec

H.
 toi le trait qui t'a bles -

H.
 - sé - - e!

ff sf sf

Red.

H. *f*
 Les Dieux — veu-lent ma per - te!

String.

H. *a Tempo* *Le double plus lent* ($\text{♩} = \text{♩}$)

Ah! que du haut des cieux, Sur moi lançant la

f *p*

H. *a Tempo* *Le double plus lent*

fou - dre, Zeus Me pré-ci-pi - te chez les

H. *a Tempo* *Le double plus lent* *dim.*

om - bres, Pâ - - - les om-bres er - rant sur les ri -

H. *a Tempo* *Le double plus lent* *p*

- va - ges som - bres, Dans la pro - fon - de

pp

Allegro

H. *f* nuit... plutôt ——— que de mon cœur

Allegro

f

H. L'a - mour cri - mi - nel soit vain -

H. - queur !

ff

dim.

p

Andantino 84 =

f *p* *sf* *pp*

HÉLÈNE *dolce*

Je vi - vais, pai - sible, ho - no - ré - e,

pp

H.

Par mon noble é - poux a - do - ré - e,

H. 

Gou - tant le cal - me du bon - heur — Au

H. 

fond de mon pa - lais — de rei - - - ne...

pp *cresc.*

basso marcato

H. 

cresc. **Poco animato**

Le mal - heur A tout - à -

Poco animato

m.g. *f* *sf* *f* *p*

H. 

coup fondu sur moi... Ce fils de

f

Tempo 1^o (Andantino)

H. *Trois*, Beau *dim.* comme un jeu - ne dieu,

Tempo 1^o (Andantino)

f *p*

cresc.

H. vient pour fai - - re sa proi - - e De ma beau-

pp *3*

pp *sempre*

H. - té. « Viens! —

cresc. *f* *ppp*

H. viens!» dit - il, « dans ma Tro - a - de Fuyons en -

H. *- semble et quit - te cette Hel - la - de Que ché - rit l'austè - re Pal -*

H. *- las! _____* *sempre pp* *Pâle _____*

Red.

H. *— est auprès du mien l'amour de Ménè - las!*

H. *Tu con - naî - tras l'i - vres - se!*

appassionato dolce

H. Ah! pour - quoi l'ai - je

sempre dolcissimo

H. vu - e, Cet - te tè - te char -

H. - man - te!

Red.

Allegro

H. O douleur im - pré - vu - e! Me sen - tir brûler d'une ar -

Allegro

mf

H. *deur* *Dont la honte à mon front*

H. *Ad lib.* *a Tempo*
fait mon_ter la rou - geur!

a Tempo molto cresc.

H. *ff*
Toi qui fus mon or -

H. *- gueil,* *sois mau - dite, O fu - nes - te beau -*

H. *- té!* Et que le cour -

p molto *cresc.* *f*

H. *- roux d'A - phro - di - te Me plon - ge dans l'Ha - dès, aux*

p *f*

H. *on - des du Lé - thé, Dans le fleu - ve d'ou - bli...*

Più allegro

f *ff*

Tempo 1º

p

H. *p*

dans le fleu - ve d'ou - bli...

H. *Andante* 76 = *p*

L'oubli!..

Andante

p *pp*

And.

H. *sempre p*

perdre à jamais Le souve - nir... oubli -

sempre pp

H.

- er que j'aimais...

H. *De la na - ïve en -*

toujours très doux

H. *- fan - ce Re-trou-ver l'in-no - - cen - ce...*

H. *Retrouver pour tou - jours La fraîcheur du matin des*

H. *jours...*

sempre pp

Allegro

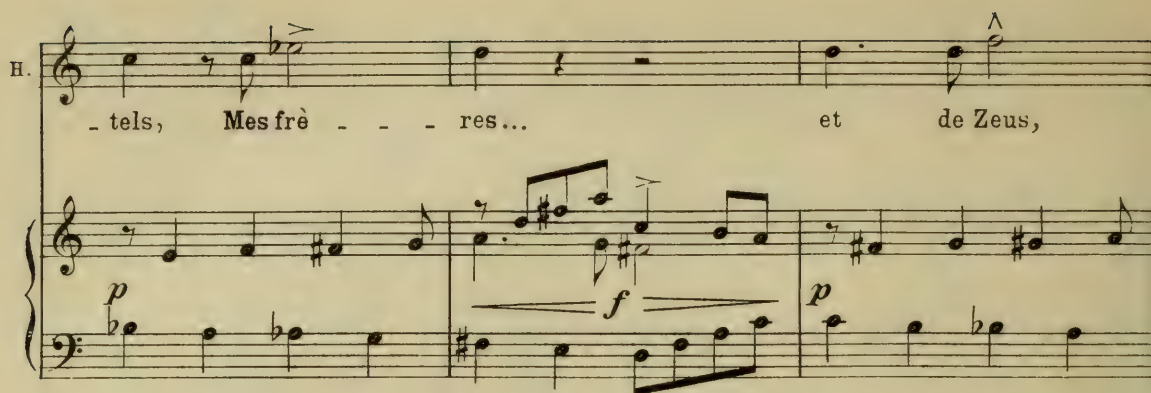
Piano introduction for the first system, marked *Allegro* and *f*. The music is in G major, 2/4 time, featuring a rapid sixteenth-note melody in the right hand and a supporting bass line in the left hand.

Vocal and piano accompaniment for the second system. The vocal line begins with a forte (*f*) dynamic and the lyrics "Ah! le voi - là, le se - cours ef - fi -". The piano accompaniment features chords and moving lines in both hands, with a forte (*f*) dynamic and a *dim.* (diminuendo) marking.

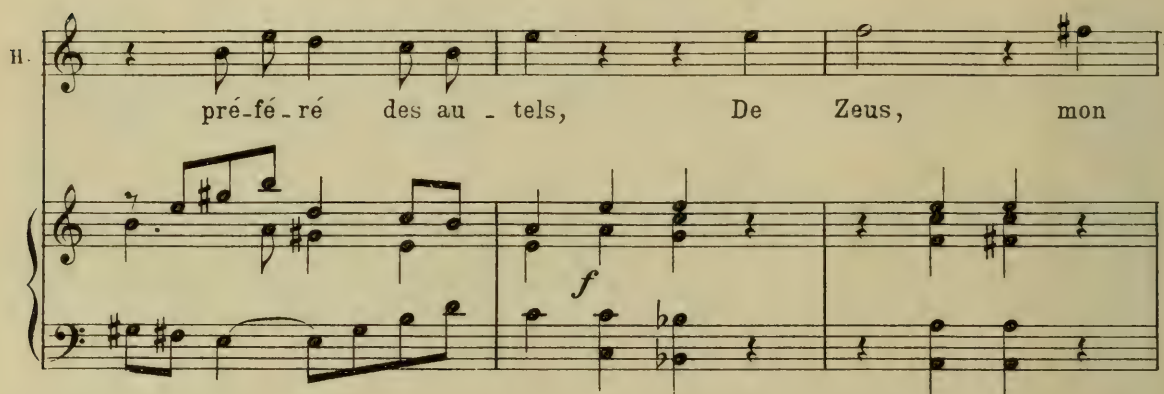
Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "- ca - ce Contre l'a - mour... et di -". The piano accompaniment includes a piano (*p*) dynamic, a *cresc.* (crescendo) marking, and a forte (*f*) dynamic.

Vocal and piano accompaniment for the fourth system. The vocal line concludes with the lyrics "- gne de ma ra - ce, Des Di - os - cu - res im - mor -". The piano accompaniment features a piano (*p*) dynamic and a fortissimo (*fp*) dynamic.

H. *tels, Mesfrè - - - res... et de Zeus,*



H. *pré-fé-ré des au - tels, De Zeus, mon*



II. *pè - - - - - re...*



rf dim.



H. *O mer lim - - pi - - de,*

p *sempre p*

H. *Je viens à toi! Le Pri - a - mi - - de*

appassionato

H. *De me ra - vir a for - mé le des - sein; son*

pp

H. *char - me ne pour - ra m'attein - - dre dans ton*

H. sein. J'attends de toi la mort ra - pi - de; 0

sf *pp*

H. mer, dé - li - vre - moi d'E - ros !


cresc. *f* *ff*

H. Elle va pour se jeter dans la mer.

rinf.

rinf.

SCÈNE III. — Vénus apparaît au-dessus de la mer, dans une lueur d'aurore. — Peu à peu, on découvre derrière elle tout un paysage enchanteur, peuplé de nymphes et d'amours.

Très modéré 84 = 

VÉNUS

Très modéré

8-1

sf *p*

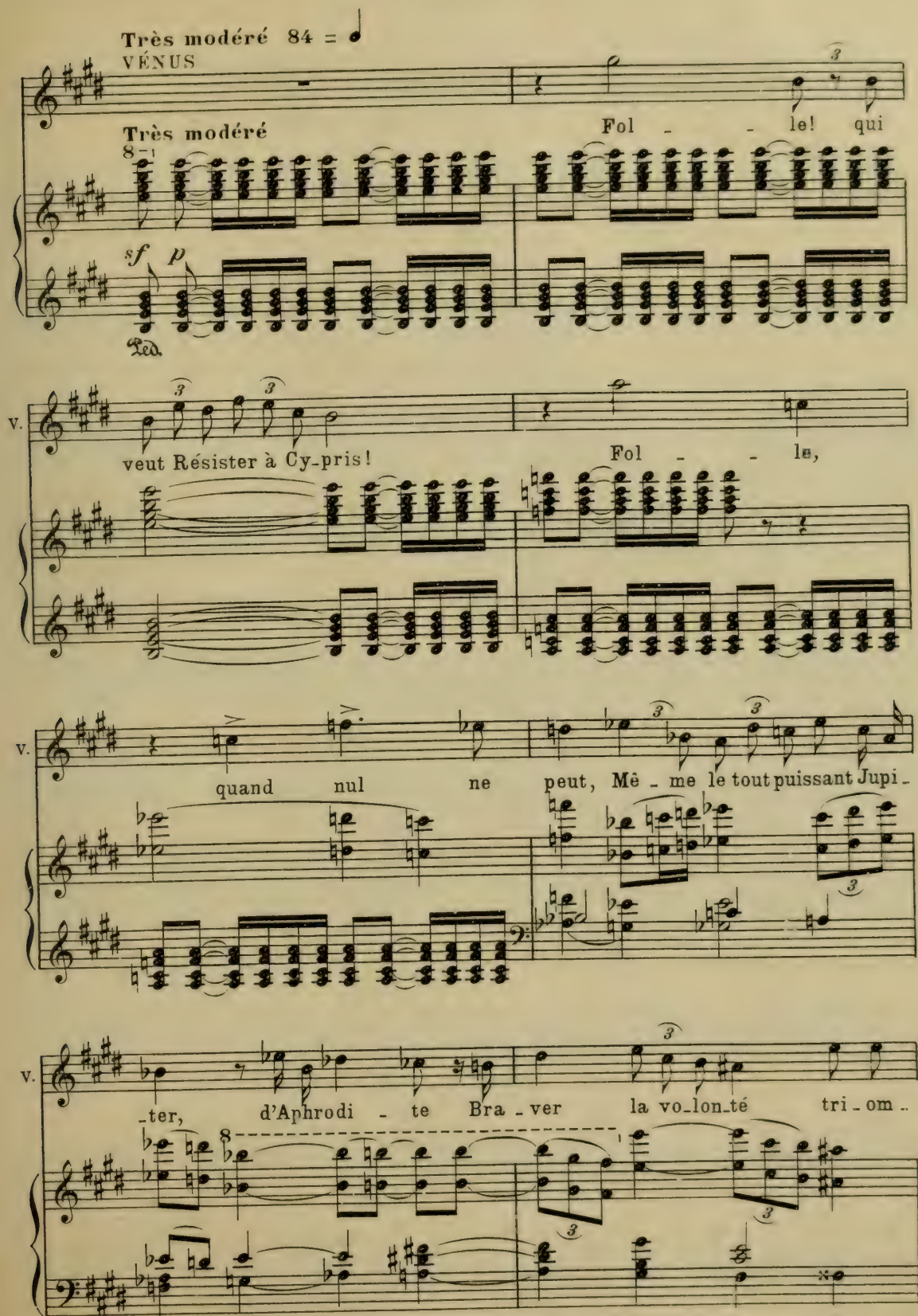
Leg.

Fol - le! qui

v. veut Résister à Cy-pris! Fol - le,

v. quand nul ne peut, Mè - me le tout puissant Jupi -

v. ter, d'Aphrodi - te Bra - ver la vo-lon-té tri - om ..



v. *rapido*

-phan - - - te et mau-di - te!

f

v. *3*

Le Des - tin te dé-fend de cou-

p

v. -rir a la mort; —

v. *dolce*

Tu vi-vras pour l'a-mour, ex-emp - te du re-

dolce *3*

v. *- mord. Les hom - mes re - di -*

v. *- ront toujours le nom d'Hé - lè - ne.*

HÉLÈNE (suppliante)

p *Heu-reuse en mon pa - lais, chas -*

H. *- te et fi - lant la lai - ne, Lais-se - moi de - meu -*

VÉNUS *f*

Non! — Tu m'obé-i - ras! J'ai pro -

H. - rer...

v. - mis ta beau - té pour

p

Red.

v. prix de ma vic - toi - re;

dolce

v. Cède à Pa - ris... tu l'ai-me - ras! Tu

v. *cresc.* *marc.*
l'ai - mes!.. Tu le sui - vras! Sur l'ai - rain im - mor.

HÉLÈNE *f*
Non!

v. - tel la Mu - se de l'his - toi - re Gra - ve -

8-----

v. - ra vos a - mours! Tu

HÉLÈNE *f*
Pâris! non! je le hais!

dolce

V. l'ai - - - -

p

V. - mes!

HÉLÈNE

p

Moi! l'ai-mer...

pp

V. *dolce* Un peu retenu

Ja-mais!...

II. moi... le suivre... ja-mais!

Un peu retenu

v. Ah! par ce mot — la for — ce dé-fail-lan — te

v. Croit en-chai-ner la ver — tu — chance-lan — te!

v. Ce mot trom-peur, Ce n'est pas la ver —

v. — tu — qui le dit: c'est la peur!

Tempo 1°

CHOEUR

Sopranos

LES NYMPHES

Contraltos

dolce

Sur les ro - ses, Tu re -

f *p*

Red.

dolce

Sur les ro - ses, Tu re -

-po - ses, Volup - té!

Red.

-po - ses, Volup - té! Partes char - mes, Tu dé.

Partes char - mes, Tu dé.

Red.

-sar - mes La beau-té! Tu dé - sar-mes Par tes

char - mes La beau -

VÉNUS *f*

Vers ces ro-chers déserts, le Pri-a - mi - de, Guidé par

-té.

-té.

pp

V.
moi, bien-tôt sui_vra tes pas; A son dé - sir a -

V.
- vi - de Tu n'échapperas pas! _____

CHŒUR
Sopranos *f* Dé -
Contraltos *f* Dé -

- es - - - se, ton sou -

- es - - - se, ton sou -

rire en - i - vre les Dieux mè -

rire en - i - vre les Dieux mè -

- me! Par toi l'on

- me! Par toi l'on

Ped.

ai - me Et l'on vit et l'on

ai - me Et l'on vit et l'on

meurt, _____

meurt, _____

sf

Sour - ce des pleurs a - mers _____ et

sf

Sour - ce des pleurs a - mers _____ et

sf

dim. *p*

sour - ce du bon - heur!

dim. *p*

sour - ce du bon - heur!

dim. *p*

1 2

VÉNUS
grazioso

Nul ne ré - siste à ma puis - san - ce. La chas - te -

pp

v. - té perd sa pru - den - ce Quand je veux: De

CHŒUR

Sopranos

Contraltos

pp

O Dé - es - se!

v. la ver - tu vaine est la plain - te A - lors qu'elle

v. a sen - ti l'é - trein - te De mes nœuds. On n'est

v. pas en vain la plus bel - le! On n'est

CHŒUR

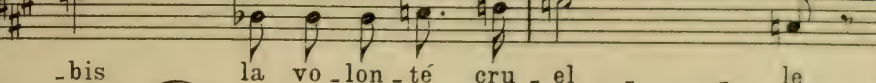
Sopranos *p* Dé - es - se!

Contraltos *p* Dé - es - se!

v. pas en vain la plus bel - le! Su -

Dé - es - se!

Dé - es - se!

v. 

V. *-mours.*

CHŒUR

Sopranos *f* Dé - es - se, ton sou. (3)

Contraltos *f* Dé - es - se, ton sou. (3)

cresc. *f*

6.

rire en i - vre les Dieux mè -

rire en i - vre les Dieux mè -

First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have the lyrics: "_me! Par toi l'on". The piano accompaniment features a melodic line with a sixteenth-note scale (6, 5, 4) and a descending eighth-note scale (1, 5).

Second system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal parts have the lyrics: "ai - - me Et l'on vit et l'on". The piano accompaniment features a melodic line with a descending eighth-note scale and a triplet of eighth notes.

Third system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal parts have the lyrics: "meurt,". The piano accompaniment features a melodic line with a descending eighth-note scale and a triplet of eighth notes.

Sour - - - ce des pleurs a - - -

Sour - - - ce des pleurs a - - -

dim molto.

- mers et sour - ce du bon -

dim molto.

- mers et sour - ce du bon -

dim molto.

VÉNUS

Su - bis la vo - lon - té cru - el - le Des a -

p

- heur!

p

- heur!

p

v. *mours!* _____

dolce

Su - bis la vo - lon - té cru - el - le Des a -

dolce

Su - bis la vo - lon - té cru - el - le Des a -

Red.

v. *marcato*

Plus tard, par le destin meur - tri - e, Tu re - vi -

pp

- mours! _____

pp

- mours! _____

sempre p

v. *Ah!* *cresc.* *dim.*

char - mes, Tu dé - sar - mes La beau - té!

char - mes, Tu dé - sar - mes La beau - té!

v. *pp*

Sur les ro - ses, Tu re - po - ses, Vo - lup -

Sur les ro - ses, Tu re - po - ses, Vo - lup -

v. *tr* *sempre più pp*

- té! Tu dé - sar - mes Par tes

- té! Tu dé - sar - mes Par tes

pp

char - - - mes, La beau -

char - - - mes, La beau -

sempre pp

8-

- té!

- té!

Red.

3

La vision disparaît avec Vénus, les Nymphes et

les Amours.

Poco rit.

SCÈNE IV

HÉLÈNE *a Tempo*

C'est sa voix !

PÂRIS (au dehors) *ad lib.* (de même) *ad lib.*

Hé_lè - ne! Hé_lè - ne!

a Tempo

Suivez Suivez

Allegro molto 76 = ♩ .

H. Dieu vain - queur, Je suis per -

Allegro molto

pp

H. - du - e!..

cresc.

PÂRIS (entrant)

Ah!

c'est ma

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands. Dynamics include a forte (f) marking above the vocal line and a forte (f) marking above the piano accompaniment.

P. vi - - - e Qui re - naît! Je te vois! _____

Musical score for the second system. The vocal line continues with a half note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with the same rhythmic pattern. Dynamics include sf (sforzando) and dim. (diminuendo) markings.

P. Pour - quoi, — loin de mon

Musical score for the third system. The vocal line continues with a half note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern. Dynamics include mf (mezzo-forte), ff (fortissimo), and p (piano) markings.

P. cœur, Loin de mes bras — t'en - fuir? _____

Musical score for the fourth system. The vocal line continues with a half note A5, a quarter note B5, and a half note C6. The piano accompaniment continues with the same rhythmic pattern. Dynamics include mf (mezzo-forte) and p (piano) markings.

P. à mon a - mour ra - vie, Es - pè - res -

P. tu d'E - ros é - vi - ter les tour -

HÉLÈNE

P. Tais -
ments, Quand tu m'ai - mes?

H. *toi!*

P. Dans mes em - bras - - se - ments J'é - touffe -

P. -rai les cris de ta pu - deur fa - rou - che.

p *cresc.*

HÉLÈNE

Laisse - moi! je te

f *p cresc.*

H. *hais!*
PÂRIS
Ta bouche

f *p*

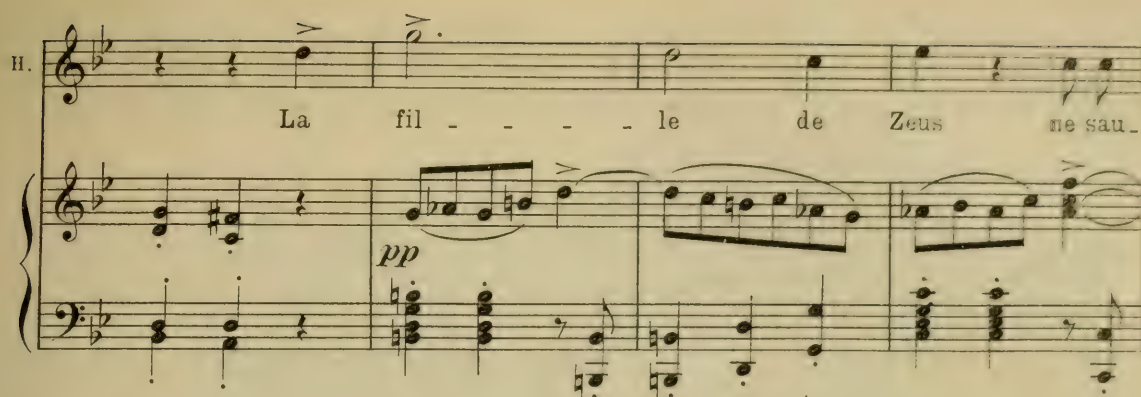
H. *Im_pru_*

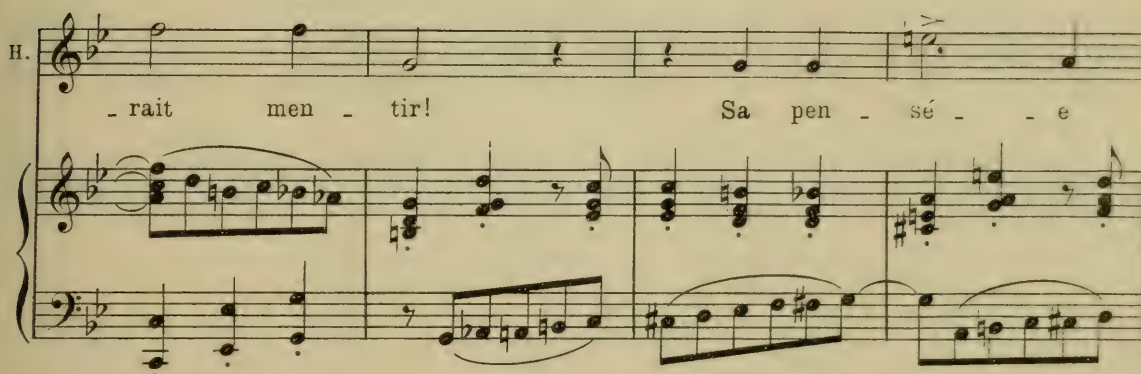
P. *A tra - hi ta pen - sé - - e...*

f *p*

H. *_dent o - di - eux, Qu'as-tu dit?*

cresc. *f*

H.  La fil - - - le de Zeus ne sau -

H.  - rait men - tir! Sa pen - sé - - e

H.  A sa pa - role est — en - la - cé - e

H.  Com - me le lierre au roc et la

H. vigne à l'or-meau!

P. Ah! ton re-gard est

Trompettes

f

p

P. beau Quand le cour-roux ir-

f

p

P. -ri-te ta na-ri-ne Et fait rou-gir ton

(b)

p

front... de la bri - se ma -

- ri - ne Le souffle a -

- ni - me tes che - veux...

Timbales

dim.

P.

A - pa - se -

P.

toi!

P.

Vois!

P.

je

t'im - - -

Tranquillo (♩ = ♩)

P. - plore A ge - noux.... je

Tranquillo

pp

sempre dolcissimo

P. veux te re dire en - co - re Com - bien je t'ai - -

m. d.

m. s.

P. - - - me... Je te vis Un

sempre pp

P. jour, sur les pen - tes fleu - ri - - es De la mon -

✓

P. *ta - - - gne... tu cueil - lis Des ro - - -*

pp

✓

P. *- ses, de tes mains ché - ri - - - es;*

sempre pp

✓

P. *De ce jour je t'ai - mai....*

très doux

✓

P. *Rit.*

Rit. A cresc.

molto espress. Andante 84 = ♩

P. Na - guère a.vant de

Andante

mf *dim.* *pp*

P. voir Ta beau - té, j'i-gno-rai quel était son pou-

P. - voir! Je con - nais, je su -

P. - bis sa mortel - le puis - san - ce. Bles - sé par toi, mon

fp

And.

✓

P. cœur as - pire à la ven - gean - ce; Prends gar - - - de!

sfp *cresc.*

✓

P. Ce qu'il faut à mon cœur sans re - tour,

mf

✓

P. C'est plus que ta beau - té, Rei - nel

pp *dolce* *pp*

✓

P. C'est ton a - mour!

Molto allegroHÉLÈNE *f*

Au no - - - ble Mé - né -

Molto allegro

p

H. - las, Hé - lè - - - ne Gar - de sa

(♩ = ♩)

H. foi!

cresc.

f

H. Je suis fil - le des Dieux et

H. rei - ne! Pâ - ris, fuis -

H. moi!
PÂRIS
Fil - le des Dieux, ô sans pa -

fp

P. - reil - - - le, Reine et mer -

P. - veil - - - le!

dim.

(Une mesure comme trois du mouv! précédent)

P. Est-ce un sé - jour di - - - gne de

pp

P. toi, Cet - te Sparte où s'en - fer - - - me ta

pp

P. vi - - - e?

pp

P. Ah! - - - connais des Troyens l'orgueilleu - se pa -

sf

(♩ = ♩)

P. *tri - e, Ses*

p

P. *fleu - ves, ses forêts... ses loin - tains ho - ri -*

Red.

P. *- zons, Ses plai - nes aux ri - ches mois -*

cresc.

Red.

P. *- sons!.. L'é - clatant pa -*

f

cresc.

f

fp

P. *lais aux toits d'or De Pri - am, dont les cours, aux parois revêtu -*

P. *- es D'airain é - tin - ce - lant, se peu - plent de sta -*

Appassionato
P. *- tu - es Plus brillan - tes en - cor!.. Les ta - pis de*

Appassionato

P. *pourpre et les lits d'i - voi - re Sont pré - pa - rés — pour nos a -*

Stringendo **Molto allegro**

P. *- mours...*

Stringendo **Molto allegro**

cresc. *f* *f*

HÉLÈNE *f*

Reine en mon pa - lais et

p

II.

plei - ne de gloi - re, I - ci

H. je res - te - rai tou - jours! Pour

H. moi l'a - mour de Méné - las ...

PÂRIS

f *ad lib.*

L'a - mour?

a T^o Sempre molto allegro (♩ = ♩)

P. Tu ne le connais pas! Vé - nus, m'a ré - vé -

a T^o Sempre molto allegro

P. *lé la vo - lup - té su - prê - me;*

P. *Viens, tu sau - ras comment on ai - me,*

P. *Tu crois ai - mer!*

HÉLÈNE *ad lib.*
Je crois ai - mer!

ad lib. **Molto allegro**

H. Je crois aimer! **Molto allegro** Connais-tu la tem.

p

H. - pè - te Qui gron - - - de dans mon

H. cœur et me fait blas - phé -

H. - mer? Car je mau - dis Vé -

II. *f* nus! Pour l'a - mour

II. je suis prête A tout bra -

II. - ver! Dé - esse im - pla - ca - ble, tu

II. Rit
vois Ta vic - time é - per - due et sou - mise à ta

Suivez

Più allegro 92 = ♩ .

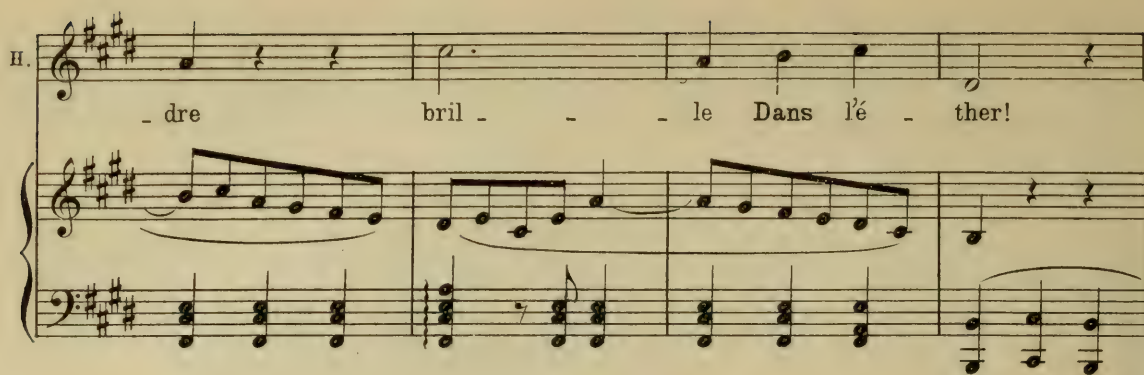
H. *voix!*
PÂRIS *f*
Qu'ai-je en - ten - du?

Più allegro
f

H. *f*
J'ai men - ti, moi,

ff *dim.* *p*

H. *f*
la fil - - - le De ce - lui dont la fou - -

H. 

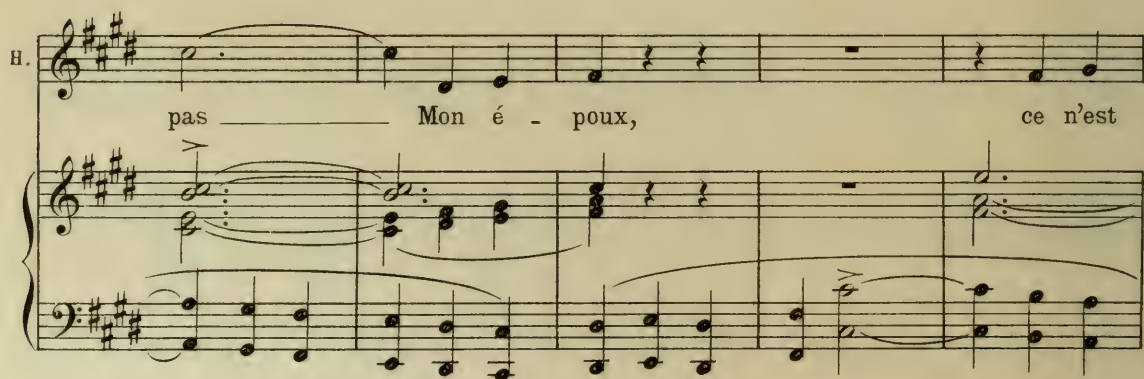
- dre bril - - le Dans l'é - ther!

Appassionato

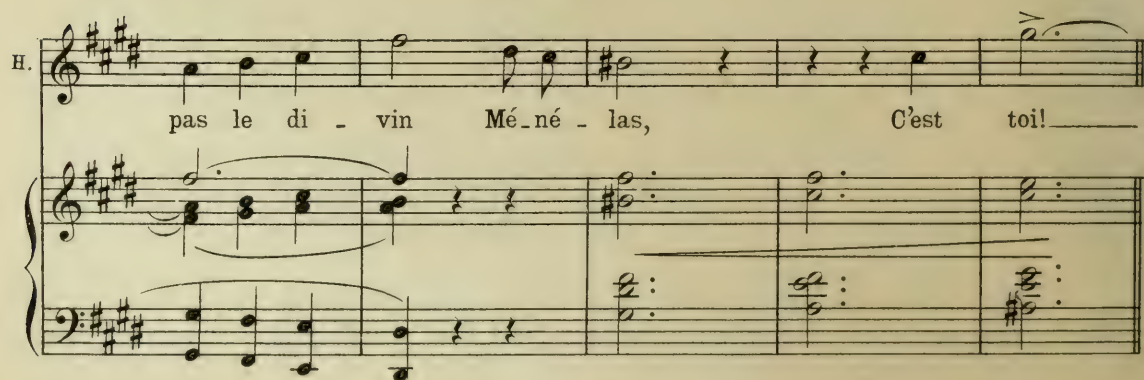
H. 

Car ce - lui que j'ai - me, ce n'est

Appassionato

H. 

pas Mon é - poux, ce n'est

H. 

pas le di - vin Mé - né - las, C'est toi!

Presto non troppo 112 = ♩ .

H.

Presto non troppo

8

cresc. molto.

ff

PÂRIS

ff

Dieux!

dim.

P.

vo - tre vie im - mor - tel - - - -

mf

P.

- le Dans sa splen - deur é - ga - le - t - el - le

P. *Poco a*

Cet ins - tant ra - di - eux!

dim. p

poco ri - te - nu - to

HÉLÈNE

A - veu cru - el! O bon -

poco ri - te - nu - to

H. *Più rit.*

- heur dou - lou - reux!

Più rit. f

PÂRIS

Animé 100 = ♩

Viens! On trouve - ra ta

Animé fp

p. tra - ce Si nous tar - dons en - cor... entre

p. nous et les tiens Met - tons la mer vo - ra - ce! Le temps nous

p. pres - se, viens! Fuy - ons!

cresc. *ff*

Red.

Maestoso 116 =

pp

HÉLÈNE *f*

Vers toi je crie, — O mon Père, pi -

8---

f *pp*

H. - tié! Je n'ai plus de re - cours Qu'en ton pou -

8---

f *pp*

H. - voir, Ô Zeus! vers ta

8---

f *pp*

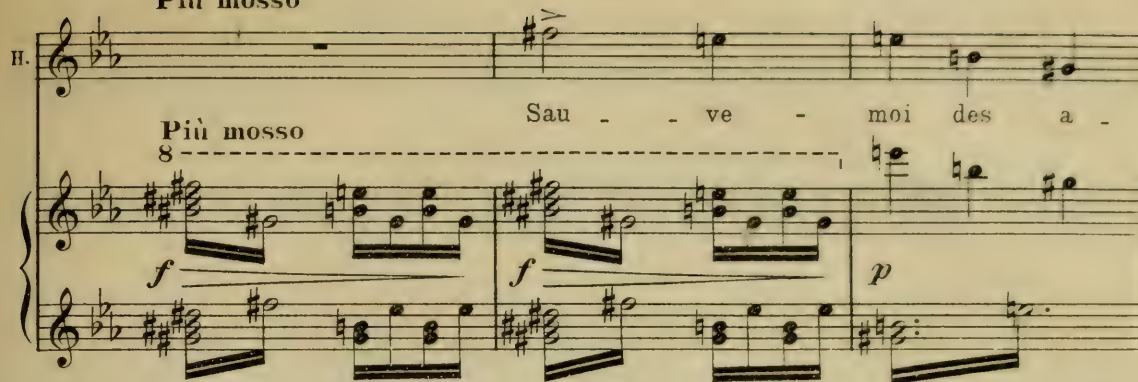
H. fil - le ché - rie A - bais - se tes re - gards!

8---

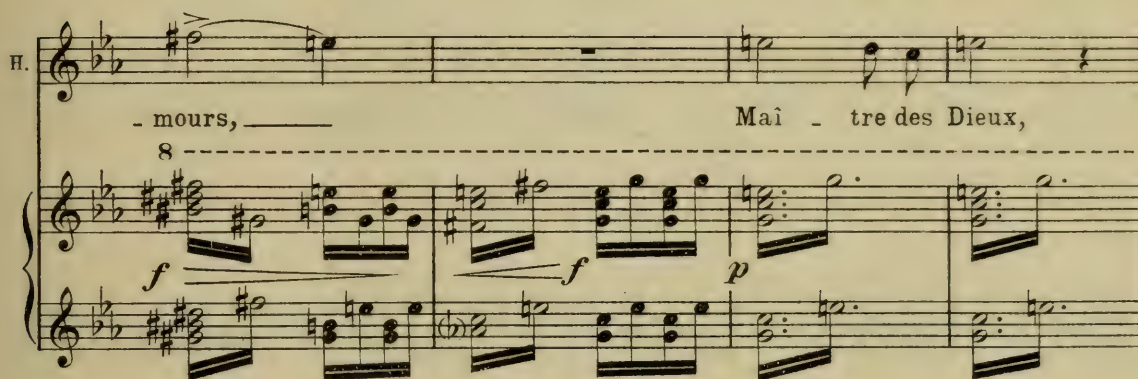
f *pp*

String.

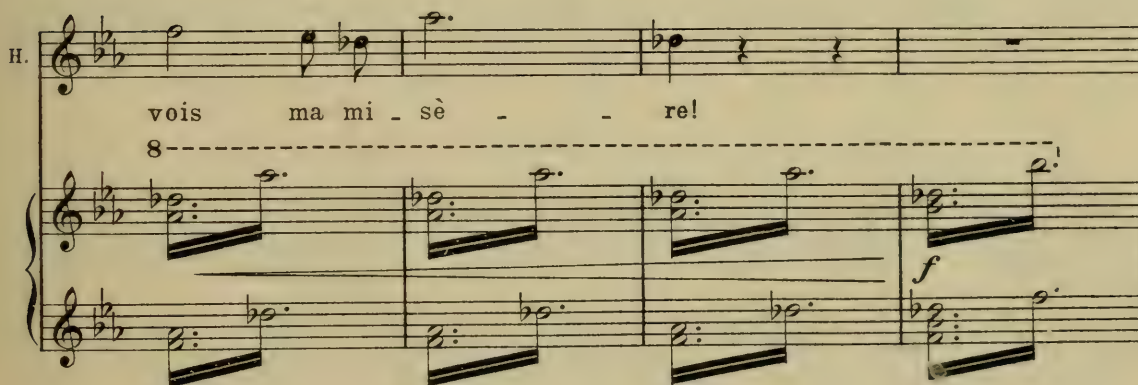
Più mosso

H. 

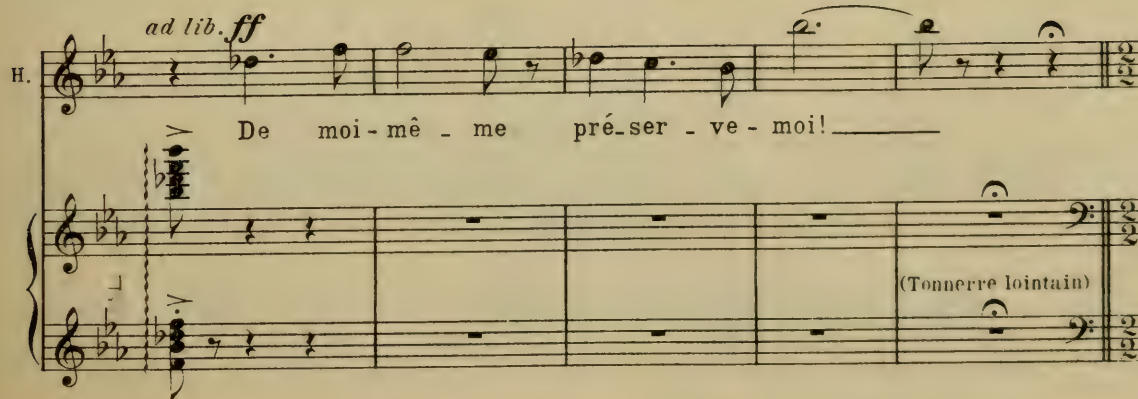
Più mosso 8 Sau - - ve - moi des a -

H. 

- mours, ——— Mai - tre des Dieux,

H. 

vois ma mi - sè - - re!

H. 

ad lib. ff De moi - mê - me pré - ser - ve - moi! ———

(Tonnerre lointain)

SCÈNE V. — Le ciel s'assombrit. La foudre éclate, et dans une lueur fantastique apparaît Pallas, lumineuse dans l'obscurité.

Très modéré 60 = ♩

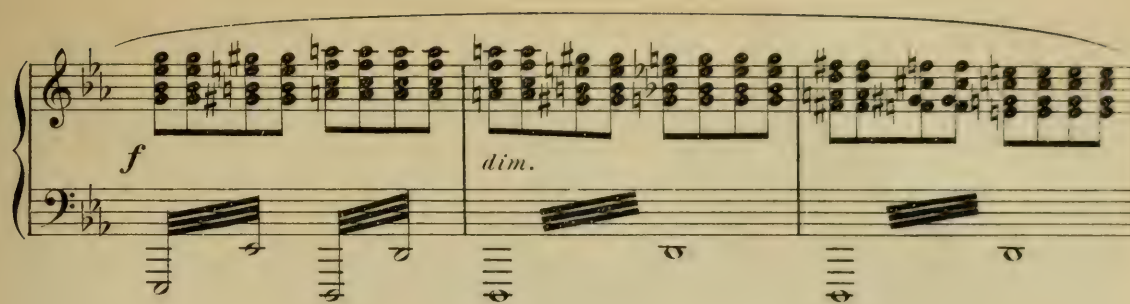
First system of piano accompaniment. The right hand has a melodic line with a slur over the first five measures. The left hand plays a steady eighth-note accompaniment. The first measure of the left hand is marked with a piano (*p*) dynamic.

Second system of piano accompaniment. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment.

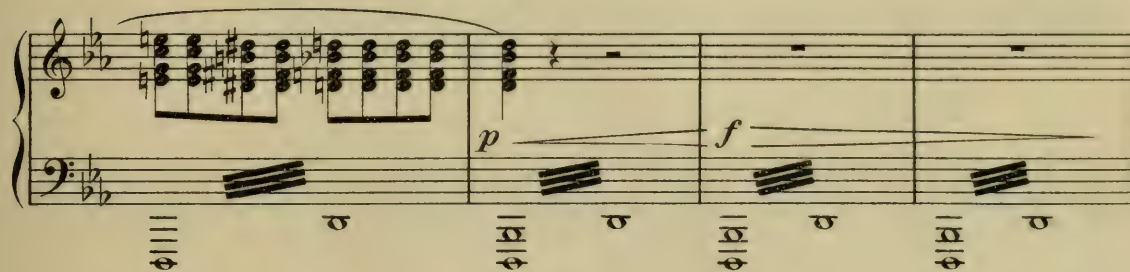
Third system of piano accompaniment. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment.

Fourth system of piano accompaniment. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. The first measure of the right hand is marked with a mezzo-forte (*mf*) dynamic.

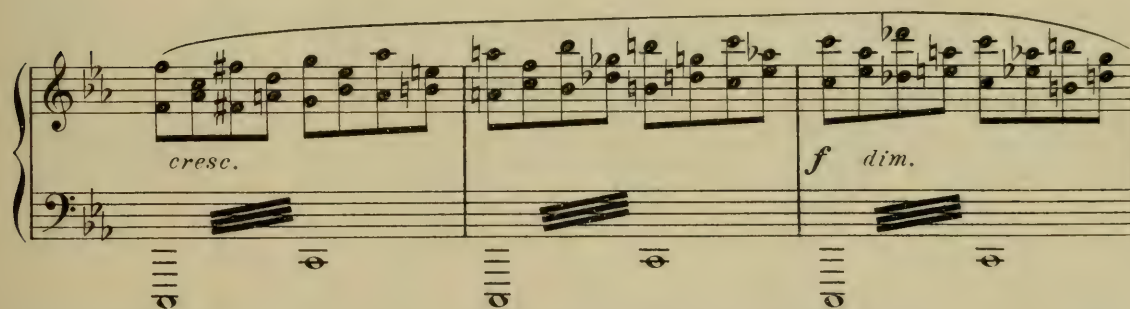
Fifth system of piano accompaniment. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. The first measure of the right hand is marked with a crescendo (*cresc.*) dynamic.



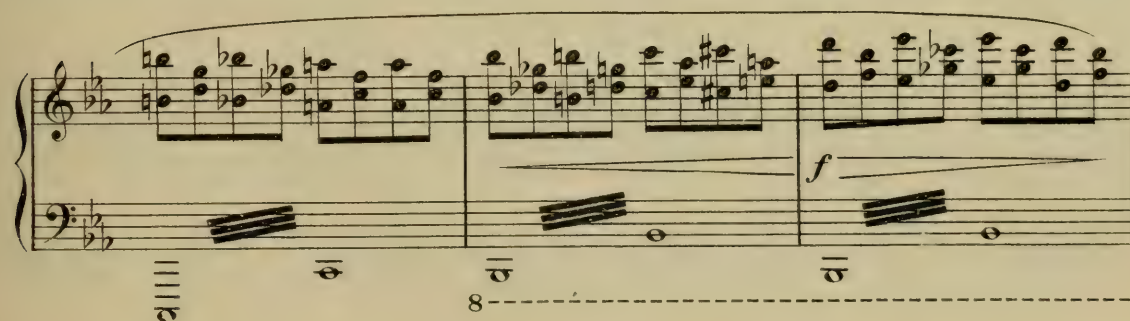
First system of musical notation. The treble staff contains a complex, rapid chordal texture. The bass staff features a series of descending eighth-note chords. Dynamics include *f* (forte) and *dim.* (diminuendo).



Second system of musical notation. The treble staff continues with complex chordal textures. The bass staff shows a series of descending eighth-note chords. Dynamics include *p* (piano) and *f* (forte).



Third system of musical notation. The treble staff features a complex, rapid chordal texture. The bass staff shows a series of descending eighth-note chords. Dynamics include *cresc.* (crescendo) and *f dim.* (forte, diminuendo).



Fourth system of musical notation. The treble staff continues with complex chordal textures. The bass staff shows a series of descending eighth-note chords. Dynamics include *f* (forte). A dashed line with the number 8 indicates a repeat or continuation.



Fifth system of musical notation. The treble staff features a complex, rapid chordal texture. The bass staff shows a series of descending eighth-note chords. Dynamics include *cresc.* (crescendo) and *fff* (fortissimo). A dashed line with the number 8 indicates a repeat or continuation.

LargementPALLAS (à Hélène)
ad lib.

Largement Ma no-ble sœur, vers toi No-tre pè - re m'envoie. —

pp

ad lib. *

a Tempo moderato 92 =

a Tempo moderato

mf Ex - au - çant ta pri - è - re, Il te

pp sempre

a Tempo moderato

fait du Des - tin connaî - tre les ar - rêts.

a Tempo moderato

O - bé - is - sant aux dé - sirs de mon

mf *ppp*

père, Si le fils de Pri - am renon - ce à ses pro-

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) consists of chords and single notes in both hands.

- jets, Sa vie en - cor peut é - tre détour - né - e

The second system of the musical score. The vocal line continues with a half rest followed by eighth and sixteenth notes. The piano accompaniment features chords and single notes, with a fermata over the final chord in the right hand.

De sa cru - el - le des - ti - né - e.

The third system of the musical score. The vocal line continues with a half rest followed by eighth and sixteenth notes. The piano accompaniment features chords and single notes, with a fermata over the final chord in the right hand.

The fourth system of the musical score, which is a piano accompaniment. It features a series of chords and single notes in both hands, with a fermata over the final chord in the right hand. Dynamics markings include *f*, *mf*, and *p*.

Allegro
PÂRIS *f*

Perdre Hé - lè - ne! Plu - tôt pour moi le noir tré -

Allegro
f

P. - pas! A Zeus je n'o - bé - i - rai pas!

ff

Moderato
PALLAS (à Pâris)


Re - gar - de donc! _____

Moderato
pp

gnement, grandit et montre Troie en flammes.

P. Pour toi, j'é - car - te le mys - tè - re

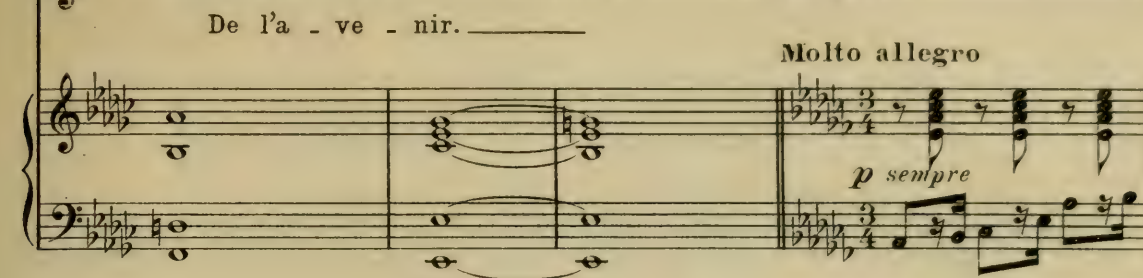
Molto allegro 152 = 

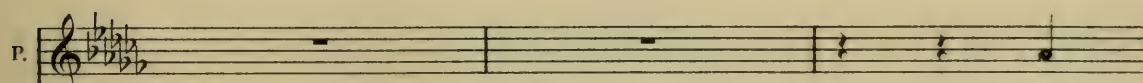
P. 

De l'a - ve - nir. _____

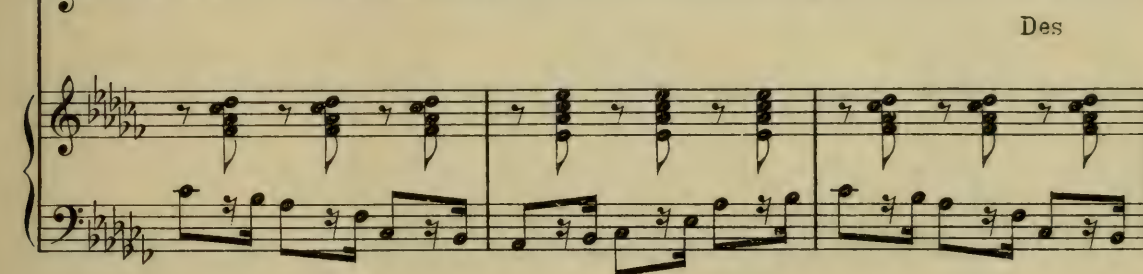
Molto allegro

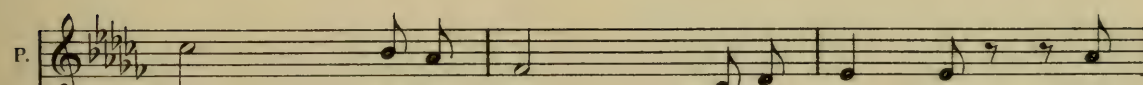
p sempre



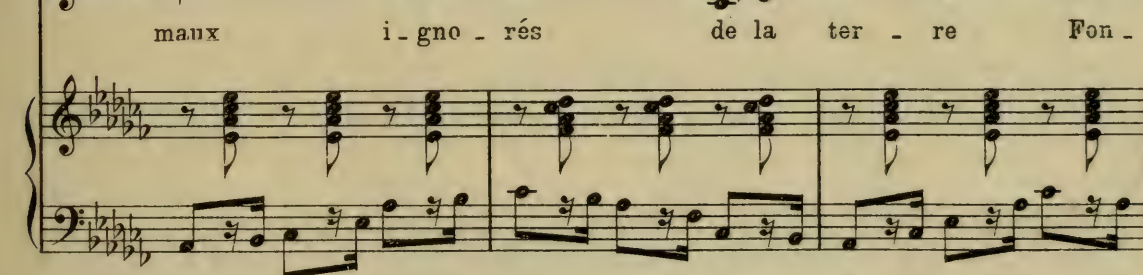
P. 

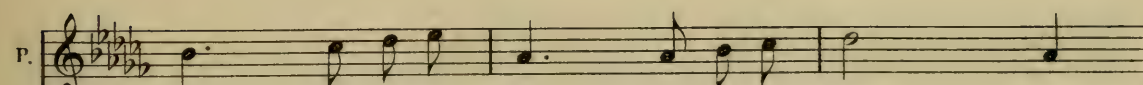
Des



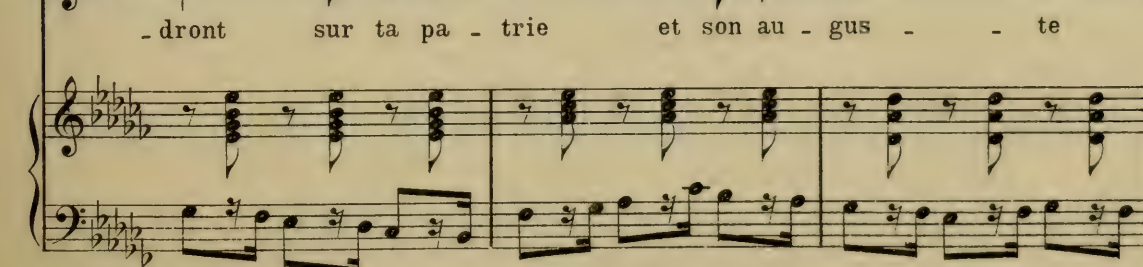
P. 

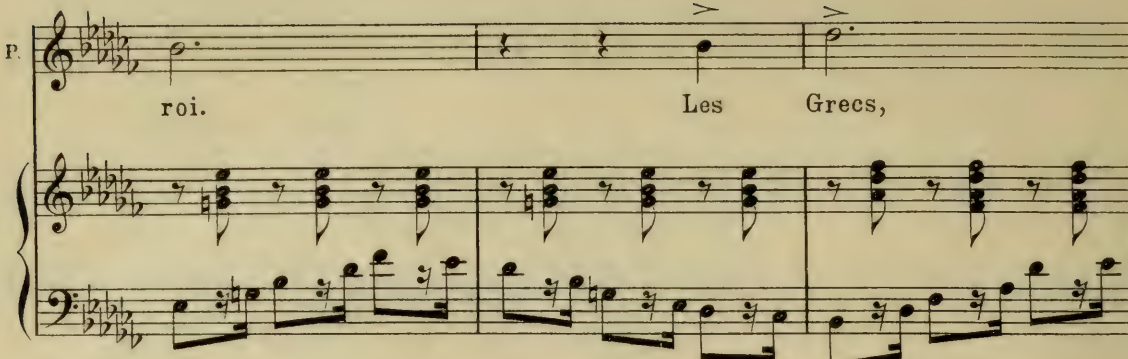
maux i - gno - rés de la ter - re Fon -




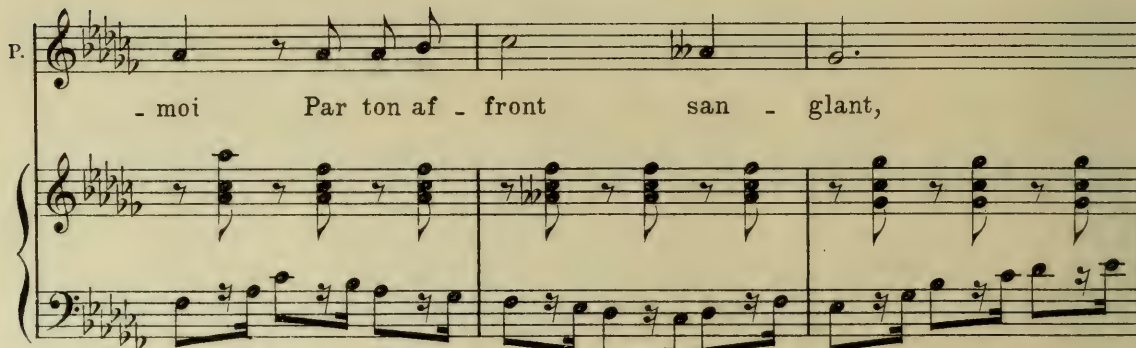
P. 

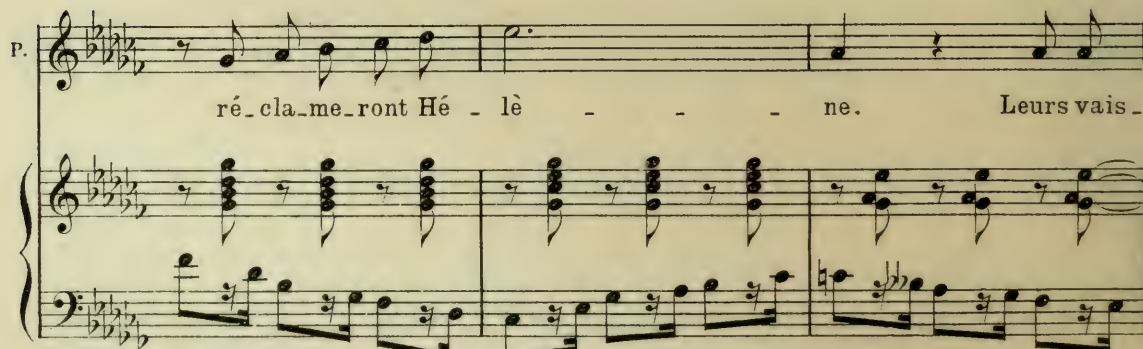
- dront sur ta pa - trie et son au - gus - - te



P. 
 roi. Les Grecs,

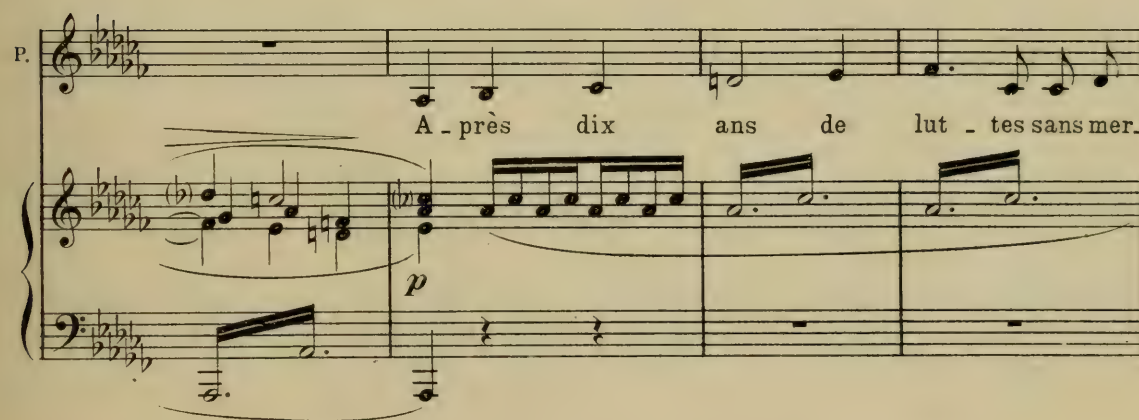
P. 
 rem - plis d'un juste é -

P. 
 - moi Par ton af - front san - glant,

P. 
 ré - cla - me - ront Hé - lè - - - ne. Leurs vais -

P. 

P. 

P. 

P. 

P. *f*
 - le. Voi - ci, Dé - vo -
 8-----
mf p pp

P.
 - rant les pa - lais et les tours, l'in - cen -
 8-----

P.
 - di - - e; Et voi - ci le car -
 8-----
f p
 Ped.

P.
 - nage hor - ri - ble!
 8-----

(♩ = ♩)

P.
 Sur l'au - tel OÙ ses mains sup - pli - aient les

P.
 Dieux en - ne - mis, tel Qu'une obs -

P.
 - cu - re vic - time, af - freu - se tra - gé -

marcato
P.
 - di - e, Dans le sang de ses fils Pri -

CHŒUR (derrière la scène)

P - am est égor - gé; Le

Sopr. et Contr. *f* Ah!

Ténors *f* Ah!

Basses *f* Ah!

P peu - ple, que n'ont pro - té - gé Ni ses

p

P ar - mes, ni son cou - ra - ge, Fuit ses bour -

P. *- reaux; des pleurs de*

f Ah! *f* Ah! *f* Ah!

CHŒUR

f *p*

P. *ra - - ge, Des cris d'é - pou - vante et d'hor -*

P. *- reur Se mê - lent aux cris du vain -*

P.

-queur.

ff

Ah!

CHŒUR

ff

Ah!

ff

Ah!

ff

p

La vision pâlit et disparaît peu à peu.
Un peu moins vite

P.

Toi-même, à la fleur des an - né - es,
Un peu moins vite

pp

P.

Tu su - bi - ras les som - bres des - ti - né - es.

Rit. -

P. Qui bra - ve Zeus a le sort du Ti -

Très modéré

P. - tan; Laisse Hé - lène à la Grèce, à Mé - né -

Très modéré

sempre pp

P. - las. Va - t - en! Pars seul!

dim. -


f

Red.

Red.

Red.

p

Allegro 138 = 

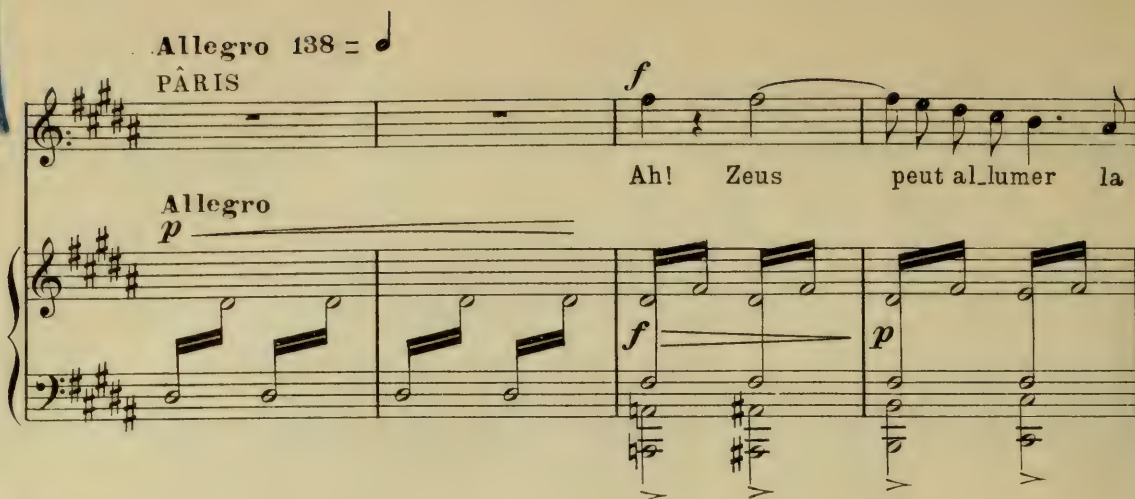
PÂRIS

f

Ah! Zeus peut allumer la


Allegro p

f *p*



P. *f*

fou-dre! Il peut bri-ser, il peut dis-sou-dre



P. *sempre f*

Mon corps mor-tel.... Peut-il ar-ra-

mf

Red



P.

- cher de mon â-me



P. Mon im - mor - tel a -

P. - mour? Pé - ris - se dans la flam - me I - li -

P. - on é - cla - tante ain - si que le so -

P. - leil! Pé - risse ma pa - trie et mon père Et les

P

miens! Que je meure et que je dé - ses - pe -

f

P

- re! Mon a - mour me sui - vra dans l'éter nel som -

fp

P

- meil!

Rit.

f

dim.

p

Red.

PALLAS

p

Modéré

pp

Va donc, puisque rien ne t'ar - rè - te,

P. In - sen - sé! tu pou - vais é - loi - gner de ta

sempre pp

P. tê - te La desti - née a - mère et conjurer le sort!


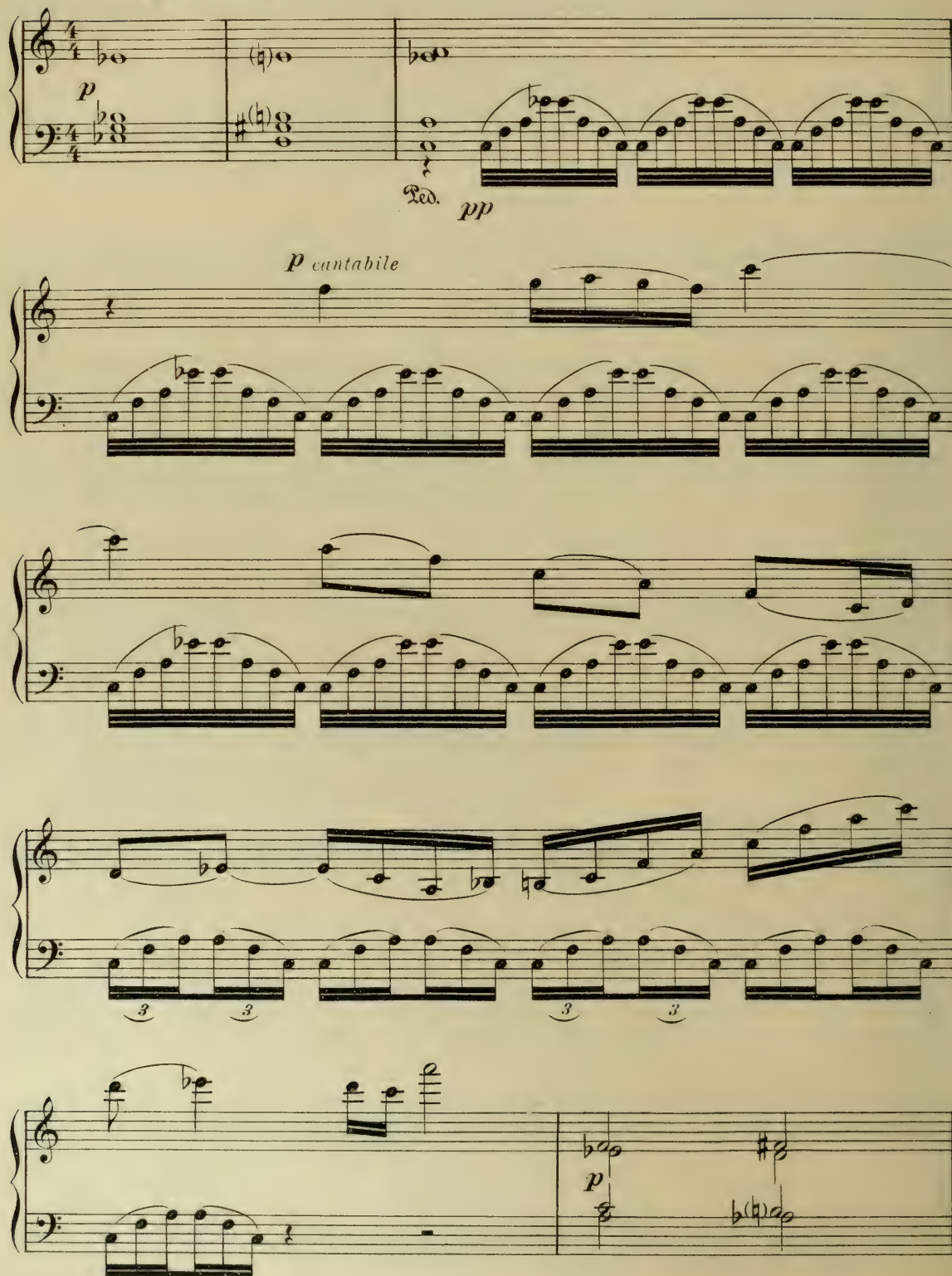
P. Va vers l'a - mour! va — vers la

Red.

P. Pallas disparaît.
mort!

f *dim.* *pp*

SCÈNE VI.. Le jour revient progressivement.

Adagio 52 = 


The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** The right hand begins with a half note B-flat. The left hand plays a series of eighth notes, starting with a half note B-flat. Dynamics include *p* and *pp*. There is a *Red.* (Reduction) marking.
- System 2:** The right hand plays a series of eighth notes, starting with a half note B-flat. The left hand continues with eighth notes. Dynamics include *p cantabile*.
- System 3:** The right hand plays a series of eighth notes, starting with a half note B-flat. The left hand continues with eighth notes. Dynamics include *p*.
- System 4:** The right hand plays a series of eighth notes, starting with a half note B-flat. The left hand continues with eighth notes. Dynamics include *p*.
- System 5:** The right hand plays a series of eighth notes, starting with a half note B-flat. The left hand continues with eighth notes. Dynamics include *p*.

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff starts with a whole rest, followed by a series of eighth-note chords grouped in pairs and marked with a *pp* dynamic. The second system features a *p cantabile* marking above the treble staff, which contains a single note. The bass staff continues with the eighth-note chord pattern. The third system shows the treble staff with a series of descending half-note pairs, while the bass staff maintains the eighth-note chord pattern. The fourth system introduces triplets in the treble staff, marked with a '3' and a slur, while the bass staff continues with the eighth-note chord pattern. The fifth system concludes with a melodic phrase in the treble staff and a final chord in the bass staff, marked with a *p* dynamic.

espressivo e tranquillo

HÉLÈNE

p Ain-si pour moi tu donneras ta

sempre pp

pp

II. vi - e? A fin qu'à Méné - las ma beauté soit ra - vi - e, Tu brise -

3

II. - ras tous les li - ens Les plus sa - crés, per - dant ton

cresc.

H. *pè - re, tous les tiens, Ta mè - re vé - né -*

H. *- ra - ble.... et bra - vant sur ta*

H. *tê - te La ma - lé - dic - ti - on d'un peu - ple qui s'ap -*

mf p

H. *prê - te? Quoi, sans craindre l'hor -*

cresc. f fp

H. *- reur des com-bats, ——— tu déchai - - nes La*

H. *guerre et sa fureur, ——— Sans que la ter-reur dans tes*

H. *All^o mod^{to} (♩ = ♩) vei - nes Vien-ne gla-cer l'a - mour au-da-ci-eux*

All^o mod^{to}

String. cresc.

H. *Plus puissant que la mort et plus fort que les*

String. cresc.

H. Dieux? Eh

ff

f

Red.

H. bien! j'é - ga - le - rai ton cri - - -

A tempo (Allegro mod^{to}) 126 =

A tempo

ff

Red.

H. - me! j'a - ban - don - ne Monpa - lais, mon é - poux, mes en -

p

cresc.

f

H. - fants! je me donne A l'amour tout en -

Più moderato 104 =

ff

Red.

11

II

dim.

- tière, et rien ne reste en moi, Mon vain-queur, mon amant, —

ff

dim.

Ped.

II.

rien ne res - te que toi!

p

(Sans presser)

PÂRIS *dolce*

Viens. — vers l'A - sie en - chan - te -

pp

P.

- res - se Vo - guons sur les flots a - pai - sés, Ber -

P. *cés* — par la dou — ble ca — res — se Des zéphi — res et des bai —

pp

HÉLÈNE *dolce*

Pour moi, Zeus re — tien — dra cap —

P. — sers.

pp

H. — ti — — ves Les tem — pè — tes au fond des cieux, Et

H. nous a — bor — de — rons aux ri — ves De Perga — me, chère à tes

pp

H. yeux.

mf

PÂRIS *dolce*

Sur E - ros tu croy - ais remporter la vic -

p

sempre dolce e grazioso

- toi - - - re! Il te faut sous le

mf *p*

2 1 2
4 3

P. joug pli - er ton cou d'i - voi - re, Car le Dieu t'a vain -

HÉLÈNE *amoroso*

E-ros a pris tes traits, Tes yeux, ta voix;

- cue!

partes at - traits Il m'a vain - cue et non par sa

seu - le puis - san - ce, O Pâ - ris!

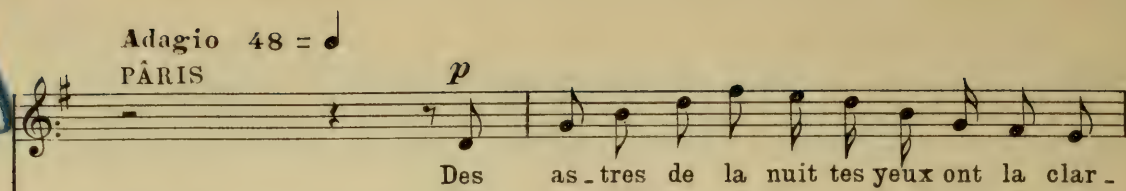
dim. *ad lib.* Elle tombe dans ses bras

Mon or - gueil se meurt en ta pré - sen - ce.

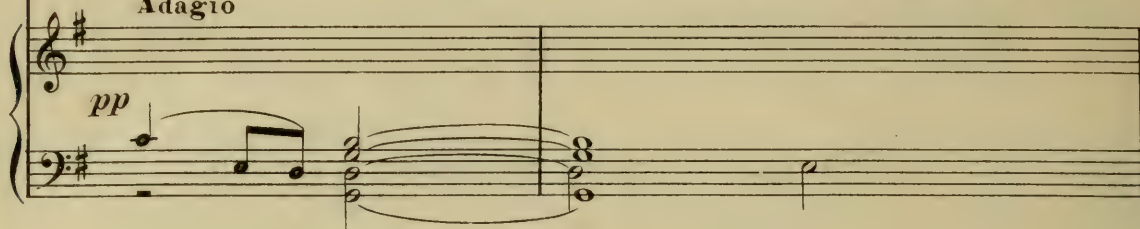
pp

Adagio 48 = ♩

PÂRIS

p

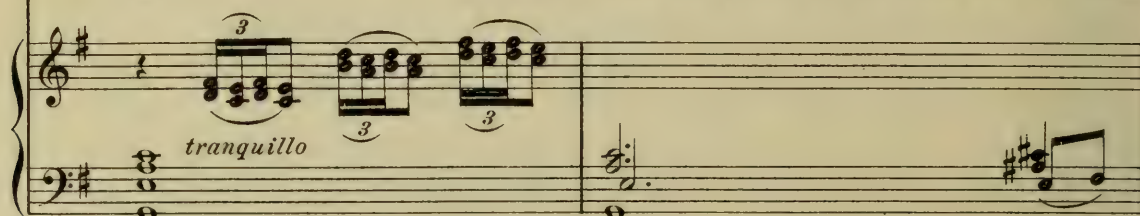
Adagio

pp

P.

- té;

Mon cœur est parfu_mé des fleurs de ta beau_



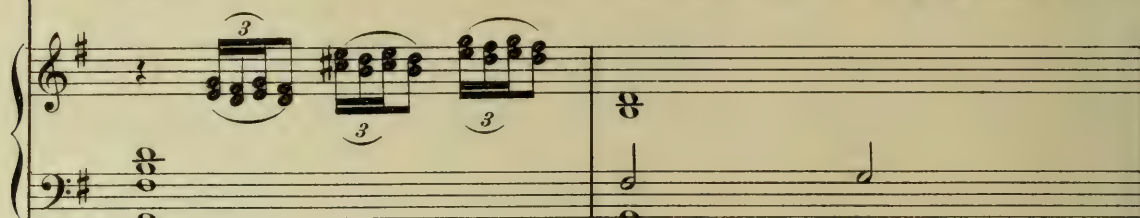
Ped.

P.

cresc.

- té;

Les Dieux ont mis sur toi la splendeur i_dé_



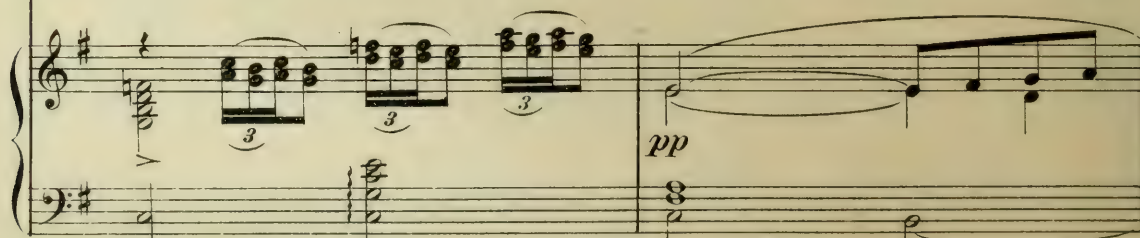
Ped.

P.

dim.

- a - - le:

Vé - nus ja - lou-se-raït ____ ta



Ped.

Ped.

P. *grâce triompha - le! Ton corps a la blancheur des jours! Fil - le de*

P. *Zeus, presque dé-es - se, Ton bai - ser, per-fi - de ca-res - se,*

HÉLÈNE *sans presser cresc.*
Ah! l'es-cla-ve, c'est

P. *M'a fait es - cla - ve pour tou-jours....*

sans presser marc.

H. moi! J'oubli - e L'au - gus - te de - voir qui meli - e, Bravant
espressivo marcato

H. les sar - cas - mes a - mers Pour te

H. suivre au de - là des mers!
p

H. Mon âme en la tien - ne est ra -
m.g.

poco a poco string. -

H. *vi e... Com-me la bi - che qu'un li-on En -*

poco a poco string.

sempre p

Red.


H. *_traine en lui pre-nant sa vi - e,*

H. *f* *Em-por - te-moi dans I - li-on!*

cresc.

H.

ff

Poco più mosso (Andante) 60 = 

PÂRIS

f

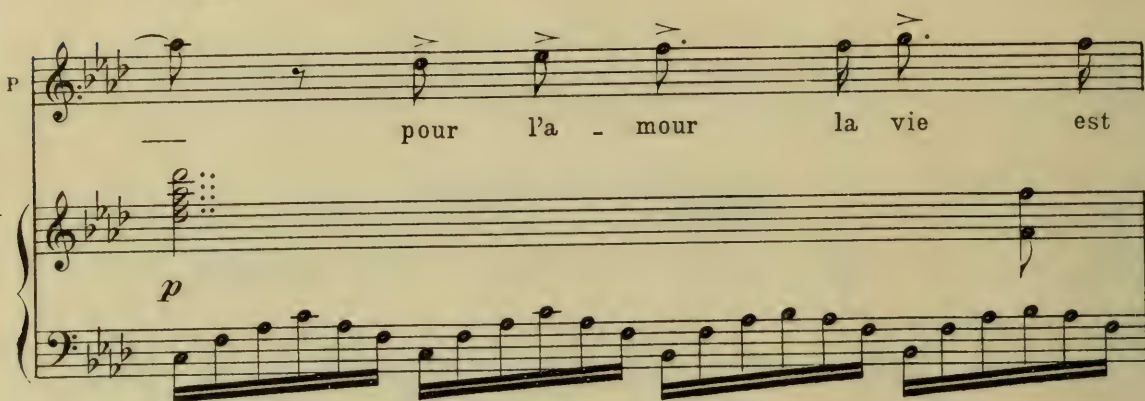


Poco più mosso (Andante)

Ah!

dim.

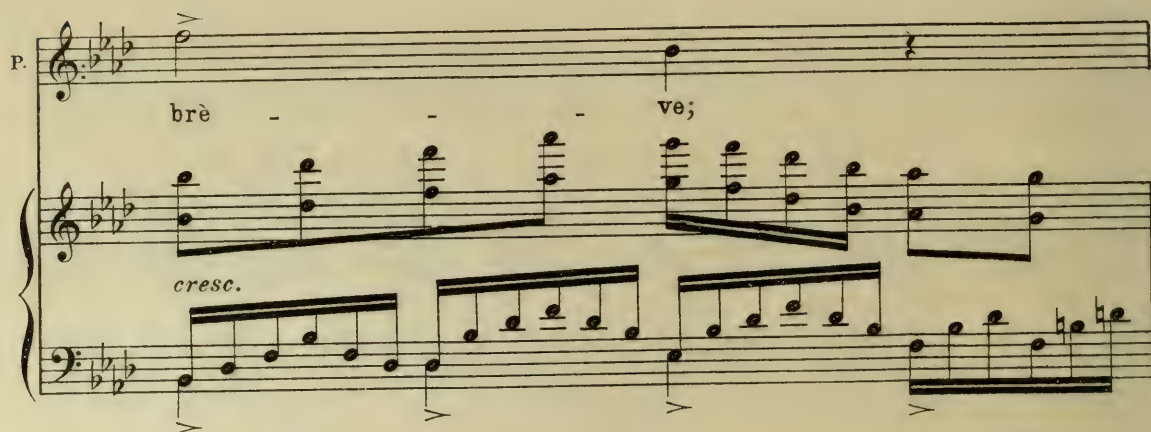
Red.



p

pour l'a - mour la vie est

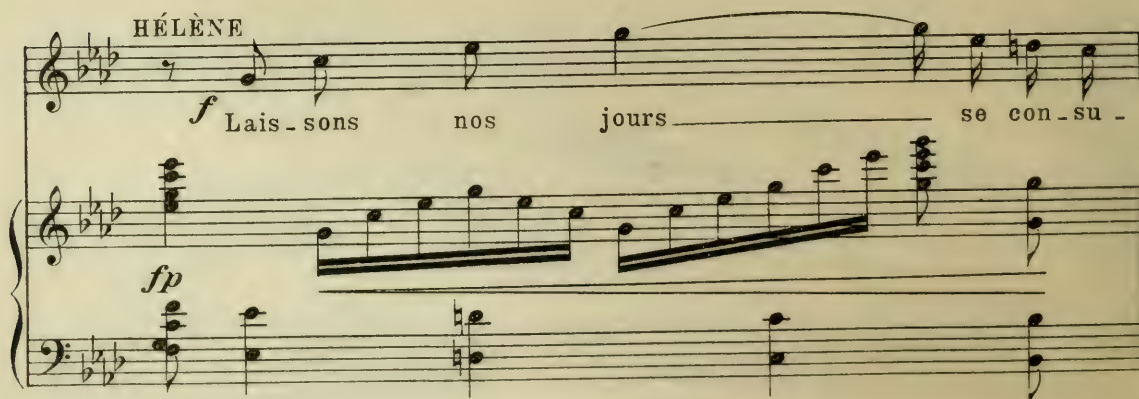
p



p

brè - ve;

cresc.



HÉLÈNE

f Lais - sons nos jours se con - su -

fp

H. Ne nous é - veil - lons pas du rê - - ve,

P. brè - ve, la vie est brè - - ve; Ne nous é -

f

Red.

H. Nenouséveil_lons pas du rê - ve,

P. -veil_lons pas du rê - ve, Et ne vi -

string.

string.

H. Et ne vi - vons que pour ai - mer!

P. -vons que pour ai - mer!

molto rit. *ff* *string.*

H. *ff* *string.*

P. *ff* *string.*

Ah! ne vi - vons que pour ai - mer!

molto rit. *ff* *string.*

H. *ad lib.*

P. *ad lib.*

ne vi - vons que pour ai -

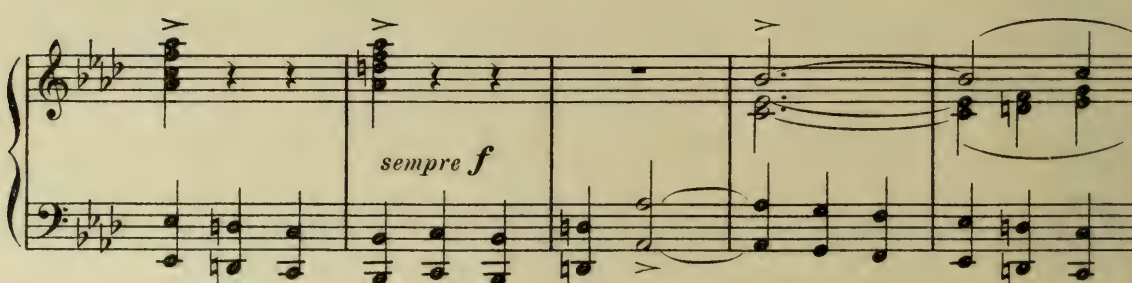
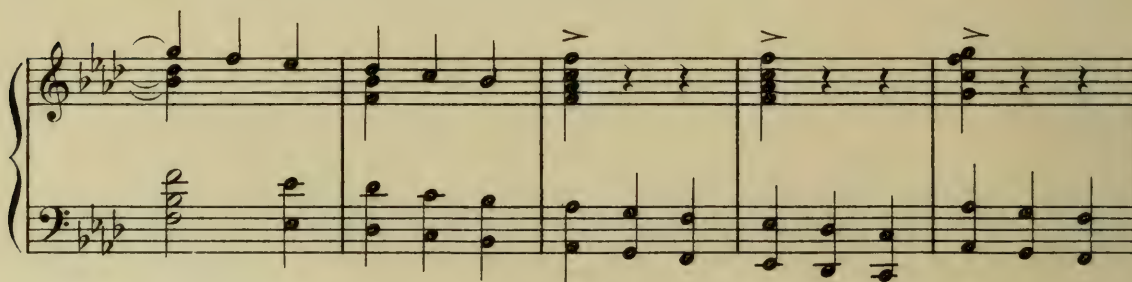
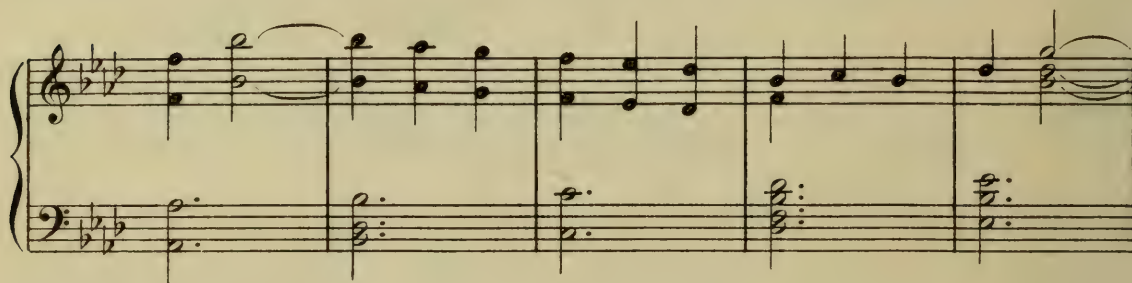
Presto (plus animé qu'à la Scène IV) 126 = ♩ . Ils sortent éperdus

H. *mer!*

P. *mer!*

Presto *f*

Red.



(une mesure comme deux du mouv^t précédent $\text{♩} = \text{♩}$)

First system of musical notation. The treble clef staff contains chords and rests. The bass clef staff contains a continuous eighth-note accompaniment. A *dim.* (diminuendo) marking is placed above the bass staff.

Second system of musical notation. The treble clef staff contains chords and rests. The bass clef staff continues the eighth-note accompaniment. A *p* (piano) marking is placed above the bass staff.

Third system of musical notation. The treble clef staff contains chords and rests. The bass clef staff continues the eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the bass staff.

Fourth system of musical notation. The treble clef staff contains chords and rests. The bass clef staff continues the eighth-note accompaniment. A *f* (forte) marking is placed above the bass staff. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff contains chords and rests. The bass clef staff continues the eighth-note accompaniment. The system concludes with a double bar line.

First system of musical notation. The treble clef staff features a melody with slurs and a final quarter note. The bass clef staff contains a complex accompaniment with many beamed sixteenth notes and rests. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff continues the melody with slurs. The bass clef staff continues the accompaniment with beamed sixteenth notes. The key signature has one sharp (F#).

Third system of musical notation. The treble clef staff features a melody with slurs and a final quarter note. The bass clef staff contains a complex accompaniment with many beamed sixteenth notes and rests. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff features a melody with slurs and a final quarter note. The bass clef staff contains a complex accompaniment with many beamed sixteenth notes and rests. The key signature has one sharp (F#).

Fifth system of musical notation. The treble clef staff features a melody with slurs and a final quarter note. The bass clef staff contains a complex accompaniment with many beamed sixteenth notes and rests. The key signature has one sharp (F#). The tempo marking *appassionato* is written above the treble staff, and the dynamic marking *sempre f* is written below the bass staff.

First system of musical notation, measures 1-3. The key signature is three sharps (F#, C#, G#). The music is in 12/8 time. The first staff has a treble clef and the second has a bass clef. The first measure has a half note G#4 and a half note G#3. The second measure has a half note A4, a half note A3, and a half note G#3. The third measure has a half note A4, a half note A3, and a half note G#3. The dynamic *sf* is marked in the third measure.

Second system of musical notation, measures 4-6. The key signature is three sharps. The music is in 12/8 time. The first staff has a treble clef and the second has a bass clef. The first measure has a half note A4, a half note A3, and a half note G#3. The second measure has a half note A4, a half note A3, and a half note G#3. The third measure has a half note A4, a half note A3, and a half note G#3. The dynamic *rit.* is marked above the first measure, and *dim.* is marked above the second measure. The system ends with a double bar line and a repeat sign.

Third system of musical notation, measures 7-9. The key signature is two flats (Bb, Eb). The music is in 12/8 time. The first staff has a treble clef and the second has a bass clef. The first measure has a half note Bb4, a half note Bb3, and a half note Ab3. The second measure has a half note Bb4, a half note Bb3, and a half note Ab3. The third measure has a half note Bb4, a half note Bb3, and a half note Ab3. The dynamic *p* is marked in the first measure, and *legg.* is marked in the third measure.

Fourth system of musical notation, measures 10-12. The key signature is two flats. The music is in 12/8 time. The first staff has a treble clef and the second has a bass clef. The first measure has a half note Bb4, a half note Bb3, and a half note Ab3. The second measure has a half note Bb4, a half note Bb3, and a half note Ab3. The third measure has a half note Bb4, a half note Bb3, and a half note Ab3. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation, measures 13-15. The key signature is two flats. The music is in 12/8 time. The first staff has a treble clef and the second has a bass clef. The first measure has a half note Bb4, a half note Bb3, and a half note Ab3. The second measure has a half note Bb4, a half note Bb3, and a half note Ab3. The third measure has a half note Bb4, a half note Bb3, and a half note Ab3. The system ends with a double bar line and a repeat sign.

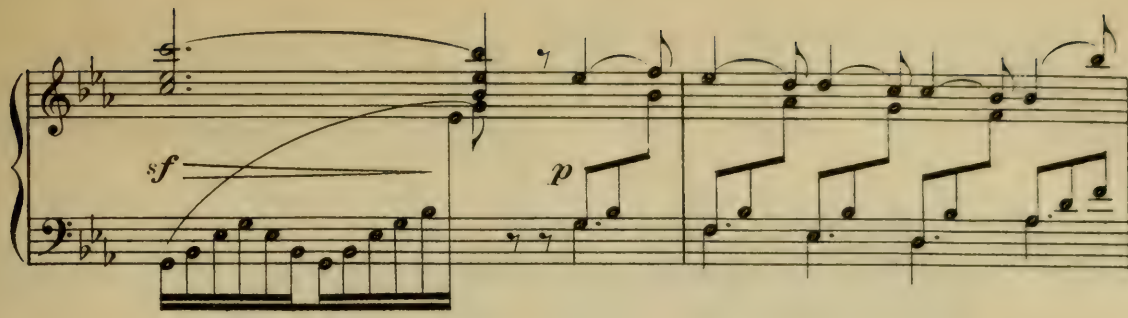
First system of musical notation, featuring a treble and bass staff. The bass staff includes the marking *Red* under the first and second measures.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes the marking *Red* under the first measure.

Third system of musical notation, featuring a treble and bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes the marking *rf* and the bass staff includes the marking *p*. A first ending bracket labeled '8' is present in the treble staff.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff includes the marking *sf* and the bass staff includes the marking *p*. The word *appassionato* is written above the treble staff. A first ending bracket labeled '8' is present in the treble staff.



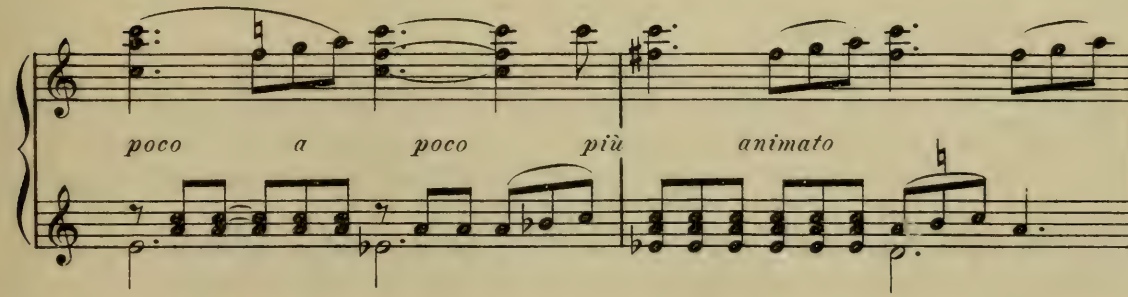
The first system of musical notation features a grand staff with a treble and bass clef. The key signature has two flats. The right hand begins with a half note chord, followed by a series of eighth notes. The left hand plays a continuous eighth-note pattern. Dynamic markings include *sf* (sforzando) and *p* (piano).



The second system continues the musical piece. The right hand has a melodic line with some rests. The left hand continues its eighth-note pattern. A marking *m.g.* (mezzo-giochiato) is present. The system ends with a double bar line.



The third system shows a change in the right hand's texture, with more chords and longer note values. The left hand's eighth-note pattern continues. A *p* (piano) marking is present.



The fourth system features a tempo change indicated by the text *poco a poco più animato*. The right hand has a series of chords. The left hand plays a steady eighth-note accompaniment.



The fifth system concludes the page. It includes dynamic markings *mf* (mezzo-forte) and *p* (piano). The right hand has a melodic line with some grace notes. The left hand continues with eighth notes. The system ends with a double bar line.

First system of a musical score in 4/4 time, key of D major. The right hand features a melodic line with slurs and a crescendo marking. The left hand has a bass line with a marcato marking and two measures marked with a '2' under a slur.

cresc.

marcato

2

2

Second system of the musical score. The right hand continues the melodic line with slurs. The left hand features a series of chords marked with a forte 'f' dynamic.

f

Third system of the musical score, continuing the melodic and harmonic development in the right and left hands.

Fourth system of the musical score, marked 'Allegro molto'. The right hand has a series of chords marked with a forte 'f' dynamic. The left hand has a bass line with a 'Red' marking and the instruction 'sempre più f'.

Allegro molto

f

Red *sempre più f*

Fifth system of the musical score, concluding with a double forte 'ff' dynamic marking in the right hand.

ff

SCÈNE VII. — La pleine mer. — Un navire passe emportant Hélène et Pâris enlacés
et chantant.

Le double plus lent (♩ = ♩)

con somma passione

sempre ff

HÉLÈNE

(au loin) Viens, —

PÂRIS

Viens, —

pp

H. vers l'A - sie

P. vers l'A - sie

H. en - chan - te - res - - se

P. en - chan - te - res - - se

H. Vo - guonssur les flots a - pai -

P. Vo - guonssur les flots a - pai -

H. - sés, Ber -

P. - sés, Ber -

H. - cés par la dou - ble ca - res - se Des zé -

P. - cés par la dou - ble ca - res - se Des zé -

H. *phy - res et des bai - sers!*

P. *phy - res et des bai - sers!*

pp *cresc.*

allargando

ff

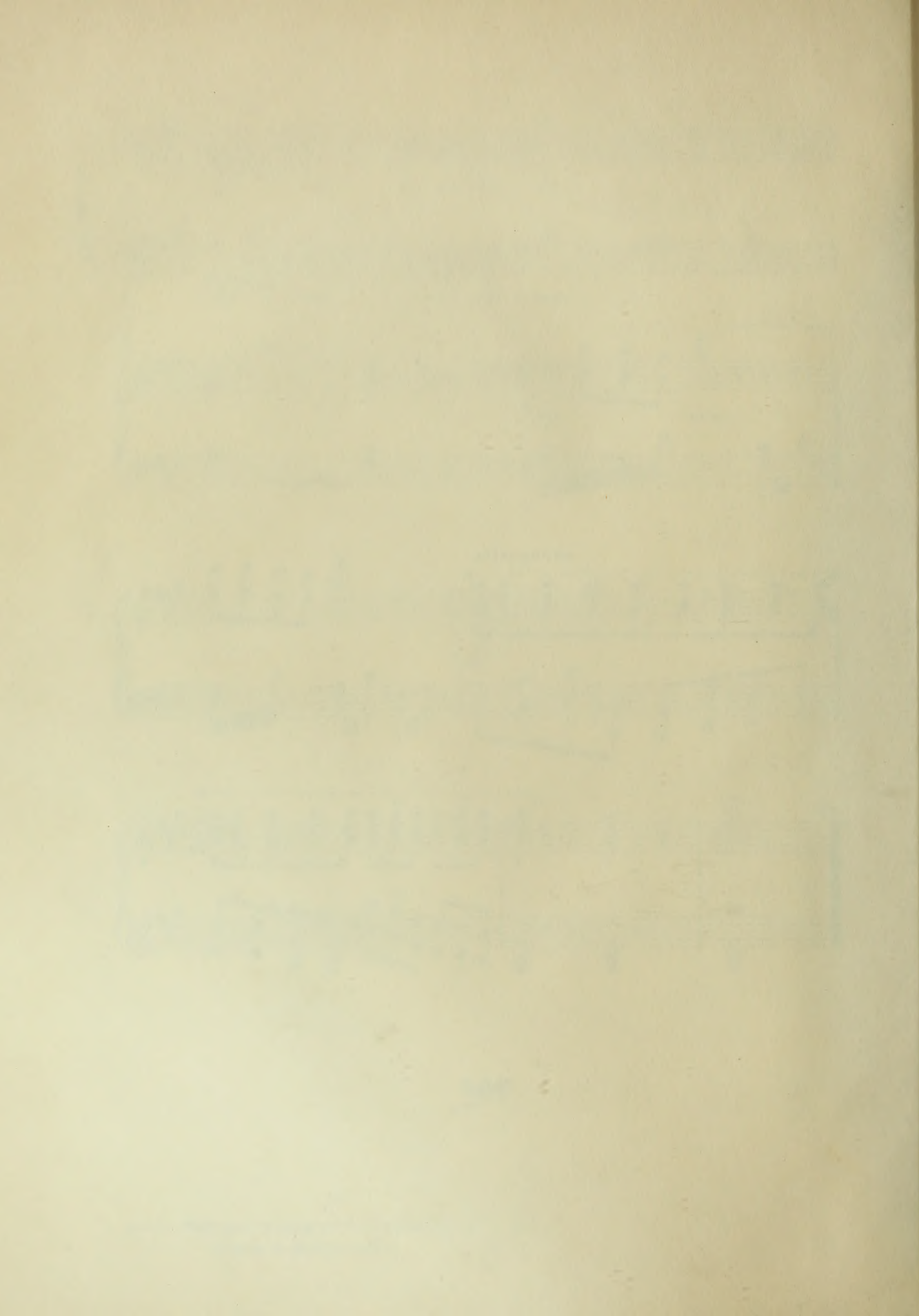
8

3 *3*

3

FIN





M
1503
STEAD

Hélène

12

M

Saint-Saëns, Camille

Hélène. Piano-vocal
French.

Helene. French.
score.

